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*Photo: Bedford Lemere & Co.*

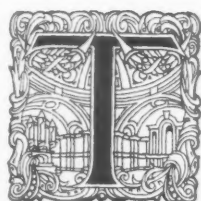
THE NORTH BRITISH AND MERCANTILE INSURANCE HEAD OFFICE, EDINBURGH.

THE TOP OF THE MAIN STAIRCASE.

J. M. DICK PEDDIE, ARCHITECT.

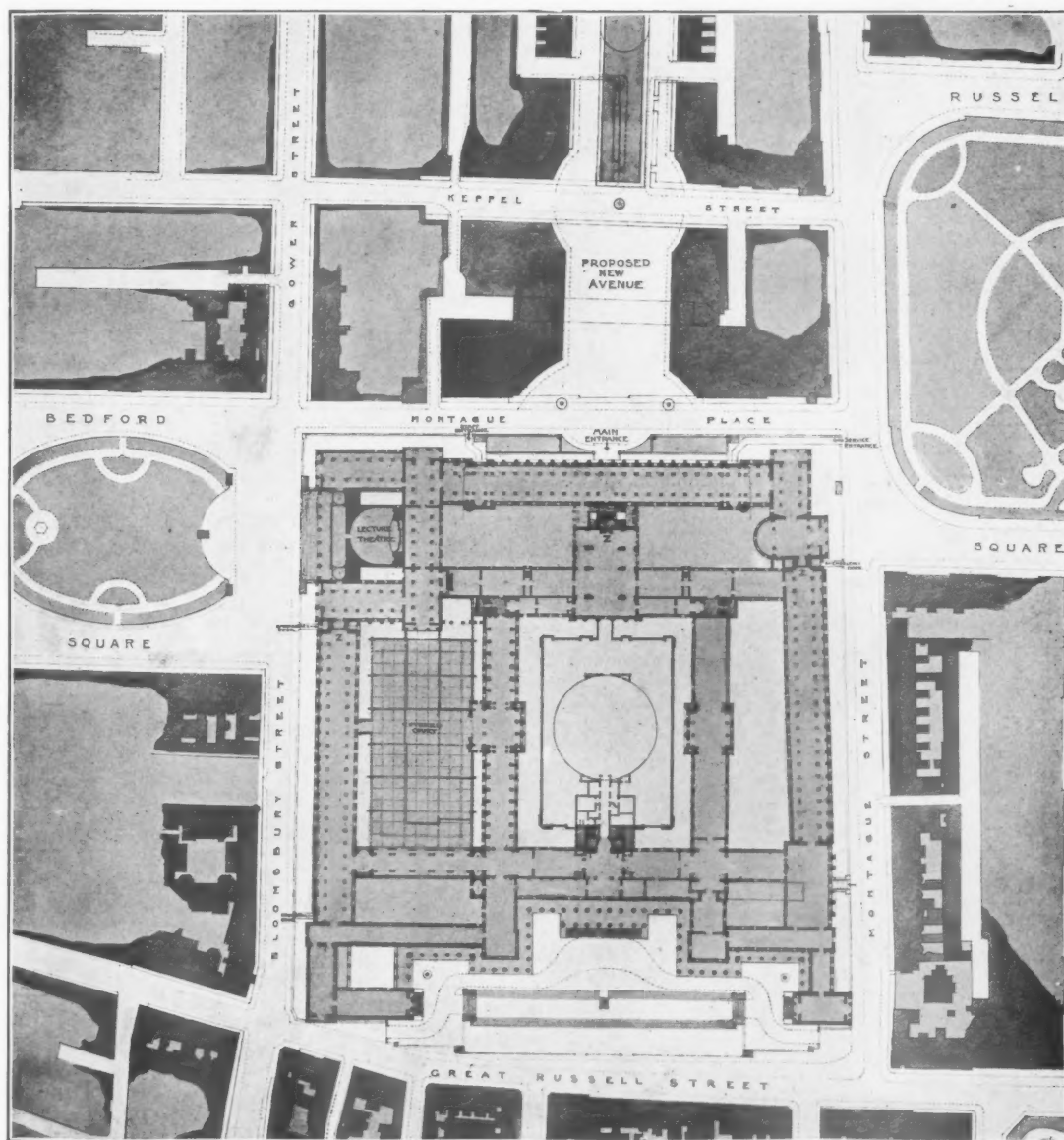
# The British Museum Extensions.

John J. Burnet, A.R.S.A., Architect.



THE foundation-stone of the new buildings which are to form an important extension of the British Museum was laid by His Majesty the King on Thursday, June 27. The accompanying plan shows the scheme. It will be seen that a long gallery facing Montague Place is to be

added at the back of the present building, and new galleries erected on either side, the one fronting on Bloomsbury Street and the other fronting on Montague Street, for which purpose the houses now occupying the site will be demolished. For the present, however, only the centre portion of the building facing Montague Place is being erected. The pavilions at either end will afterwards be added. The property has been acquired



BRITISH MUSEUM EXTENSION. BLOCK PLAN.



THE TROWEL.

on the western side of Montague Street, the southern side of Montague Place, and the eastern side of Bedford Square and Bloomsbury Street, in all amounting to an area of  $5\frac{1}{2}$  acres, which, added to the existing site of the Museum, makes a four-square area of 12 acres. The cost of the site has amounted to £200,000, £5,000 of which has been provided by the bequest of Mr. Vincent Stuckey Lean, and the remainder provided by the Government. The erection of the extension coming within the province of H.M. Office of Works, the Earl of Plymouth (then Lord of Windsor and



THE LEVEL.

First Commissioner) entrusted the preparation of the designs to Mr. John James Burnet, A.R.S.A., of Glasgow. The building facing Montague Place, now being erected, is to comprise basement and sub-ground floors (already constructed), providing ample storage space, chiefly for the continual additions to the library; a ground floor which will consist of a range of galleries, also to be appropriated to the uses of the library; above this a mezzanine floor, to provide studies and students' rooms; and an upper floor, to be devoted to a range of galleries 380 ft. in length for the exhibition of the Egyptian or other collections. The façade, in keeping with the present building, is Ionic in character. A simple row of engaged columns, flanked by massive pylons, will occupy its full length. The centre portion and a detail are published in following pages, from which it



THE MALLET.

will be admitted that the architect has produced a very interesting design. This building is the first of the series to be erected, and Mr. Burnet's scheme embraces the alteration of existing thoroughfares so as to secure fine approaches to the Museum. The contractors are Messrs. Charles Wall, Ltd., of Chelsea.

The instruments provided for His Majesty's use in laying the stone were specially executed by the Bromsgrove Guild, and are interesting in their symbolism. The handle of the silver trowel is a

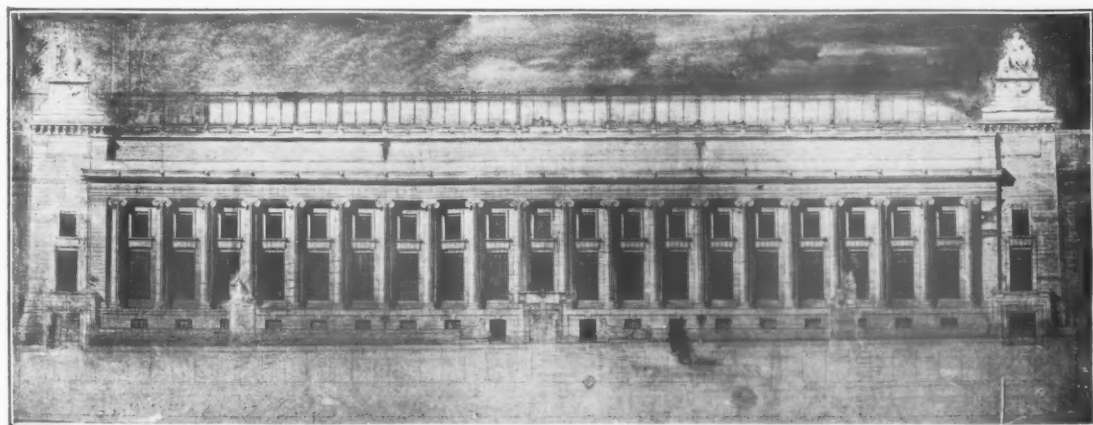




MODEL OF MAIN ENTRANCE AND PART OF COLONNADE ON THE NORTH OR MONTAGUE PLACE FAÇADE. FINAL DESIGN.

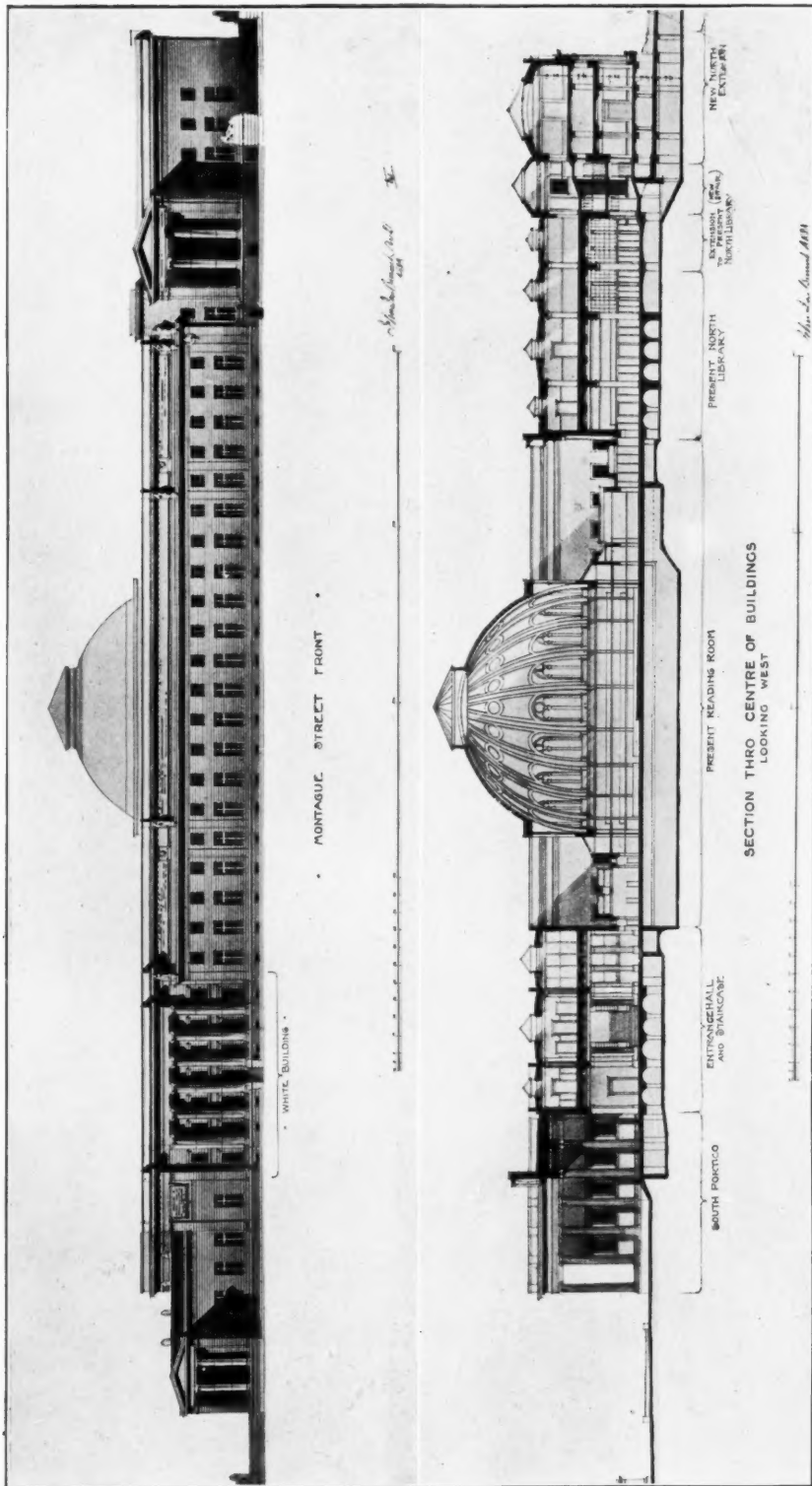
female figure representing Modern Art, rising from a pedestal suggestive of the art of the past, and holding aloft a child, the art of the future. The handle of the mallet, of ebony and silver, shows a figure of "Art, crowned by Love," symbolical of

her power to raise labour to the highest use. A figure of Truth standing in the centre of the ruler of ebony, and holding a plummet which swings on an engraved quadrant, forms the level. Each instrument is thoroughly practical.

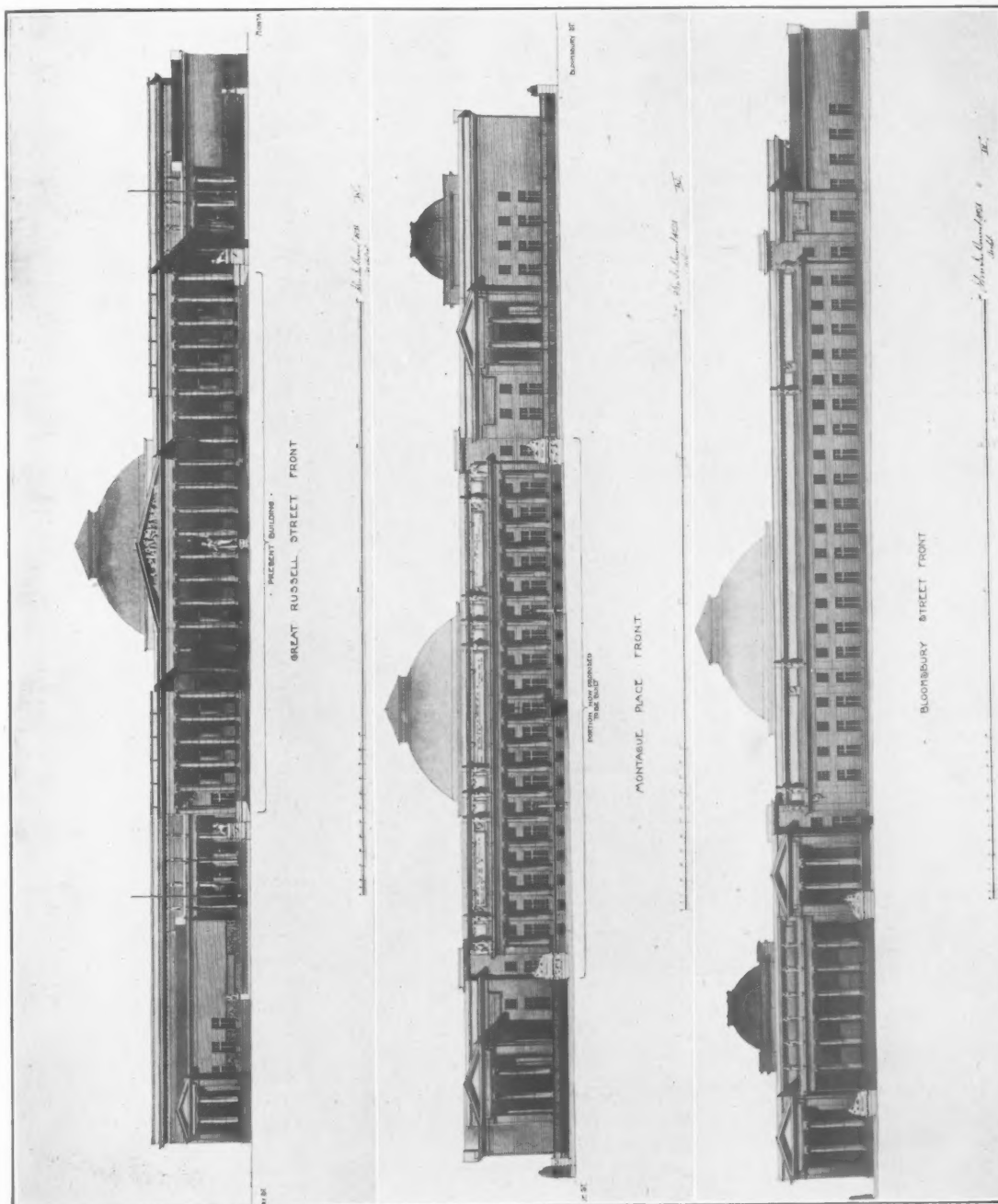


FINAL DESIGN FOR NORTH OR MONTAGUE PLACE FAÇADE.

THIS PORTION OF THE NEW BUILDINGS IS IN COURSE OF ERECTION.



THE MONTAGUE STREET OR EAST FRONT.  
SECTION THROUGH CENTRE OF THE BUILDINGS.



THE SOUTH OR PRINCIPAL FAÇADE.  
THE NORTH OR MONTAGUE PLACE FAÇADE (SINCE REMODELLED).  
THE WEST OR BLOOMSBURY STREET FAÇADE.

# The Church of St. Titus at Gortyna in Crete.

In Candy also is the olde church whereof Tytus was bysshop, to whom Poule wrote epystelles, etc. I sawe the grave of the sayd Tytus.—*The Pylgrymage of Sir Richard Guylforde*

## SOURCES OF INFORMATION.



It is somewhat strange that Crete, which belongs geographically to Greece and Asia Minor, should contain so little that can really be called Byzantine in its architectural remains.

The connection of the island with Cyrene in Roman times may have thrown it, architecturally, into a back-water, for its Byzantine work, with probably but one exception, is small and unimportant in character, belonging at the best to the times of the Palæologi,<sup>1</sup> when the Empire was at its last stand.

The church of St. Titus at Gortyna is, however, an exception, and appears to be unique in Crete. Its importance has been recognised for some years by Dr. Arthur Evans, who has gone so far as to maintain that it is a work of the fourth century A.D. Subsequently, Professor Lethaby discerned that the church might be of great interest, and urged me to complete a rough plan I had made on a hurried first visit.<sup>2</sup>

The building has for long been associated with St. Titus. An important reference to it occurs in the chronicle of Sir Richard Guylforde's journey to the Holy Land in 1506.<sup>3</sup> There can be little doubt that the church at Gortyna is meant; though there was a later (Venetian) cathedral of St. Titus in the "cytie of Candy," it would not be referred to as "The olde church" at the time when this chronicle was penned. Onorio Belli, the Venetian, whose MS. of 1586 describing Cretan antiquities exists,<sup>4</sup> also described the church and prepared a plan of it, now unfortunately lost. His description of the church is important:—"This was the church of the martyrdom of St. Titus. It was built entirely of squared stone from ancient buildings, without brick. Its construction is remarkably solid, and

its walls are perfect, but the roof has fallen. The building was plain, without ornaments or columns. The cupola was supported by four pilasters, giving the plan the form of a cross. All decorations, if it had any, are now destroyed."<sup>5</sup>

In the account of Pitton de Tournefort,<sup>6</sup> written at the beginning of the eighteenth century, we detect the modern spirit of inquiry, but the thumb-nail sketch given by him shows that the building was almost as incomplete then as now. Pococke,<sup>7</sup> who wrote shortly after Tournefort, gives a more detailed account of the construction. He says also, "It is with great reason supposed that Titus resided here, and that this church was afterwards dedicated to him." Pashley,<sup>8</sup> who

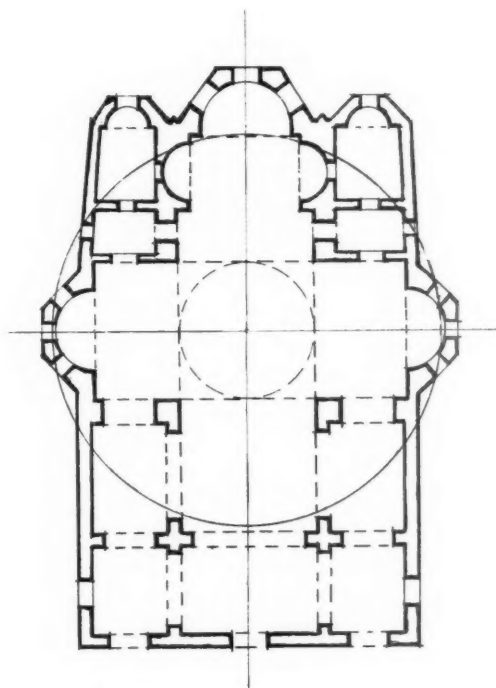


FIG. 2.

<sup>1</sup> The most complete example I know is the very small church of Ayo Iannis, near Phaestos, which has an inscription relating it to Andronicus Palæologus. It was pointed out to me by Prof. Halbherr.

<sup>2</sup> The results here published are largely due to the encouragement and help of Prof. Lethaby and Mr. Schultz, and the cordial interest of Dr. Evans. I also mention with pleasure the courtesy of Prof. Halbherr, Director of Italian Excavations in Crete, in freely permitting me to make a study of a building on a site over which he has the right of excavation.

<sup>3</sup> Camden Society's publications. I am indebted to Prof. Lethaby for this reference.

<sup>4</sup> See E. Falkner's abstract, translated, 1854.

<sup>5</sup> Mr. F. W. Hasluck has called my attention to the chronicles of Nic. Chr. Radziwill (1614), and Joannes Cotovicus (1619), both of which refer to Titus and his church, but to the later church at Candia, undoubtedly. Their mention of the bodily relics of the saint is interesting.

<sup>6</sup> "Relation d'un Voyage du Levant," &c.—1717. Vol. I, p. 61.

<sup>7</sup> "A Description of the East and some other Countries"—1743 5. Vol. II, p. 253. The ruins referred to by Pococke near the south-west corner of the church were perhaps some Greek remains, then unexcavated, and not the archbishop's house.

<sup>8</sup> "Travels in Crete," by R. Pashley—1837.

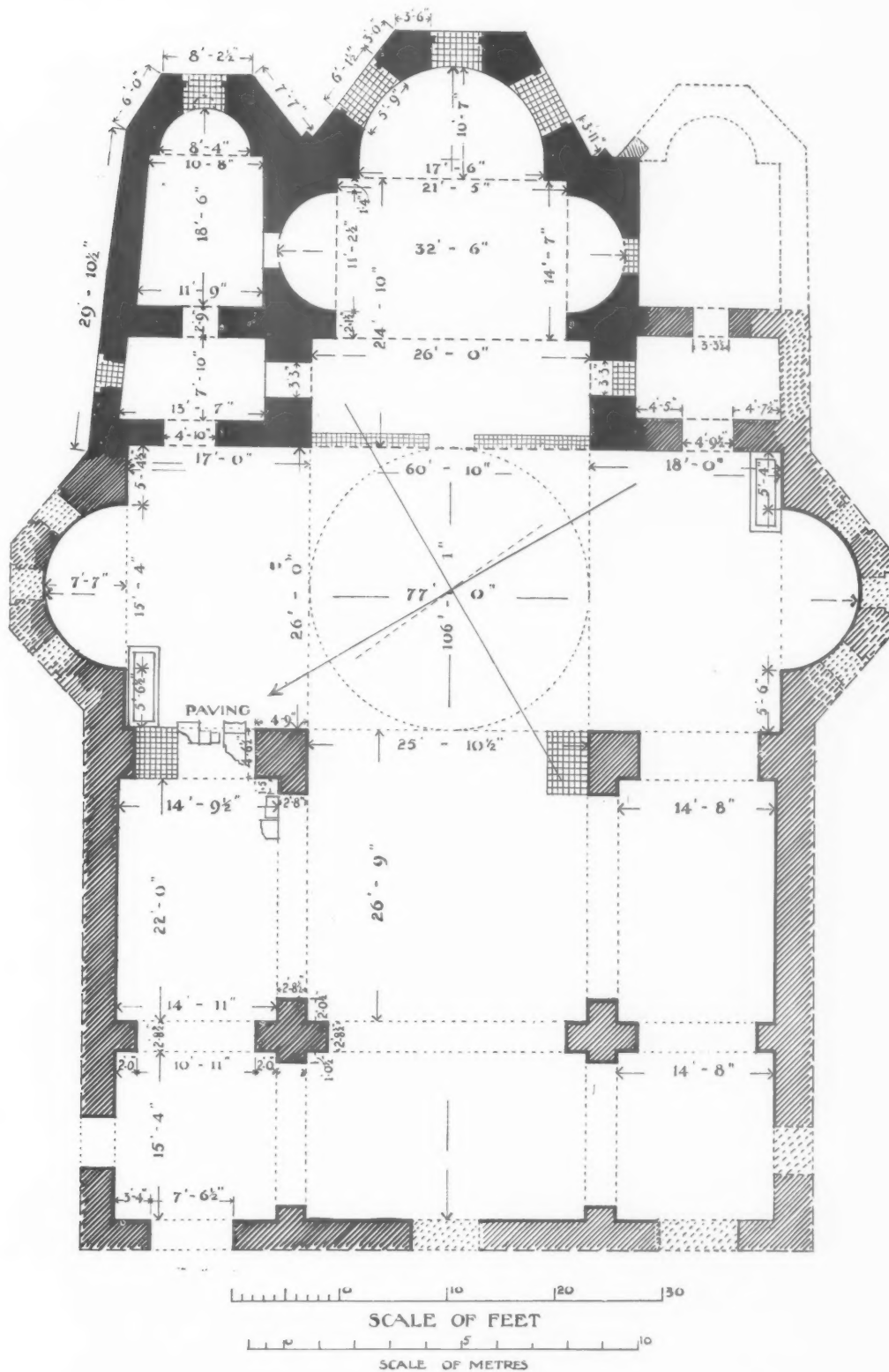


FIG. 1.—PLAN. MEASURED AND DRAWN BY THEODORE FYFE.



wrote on Crete as "a wandering scholar," does not mention the church at all. Spratt<sup>9</sup> refers to it at some length, and gives a sketch from the east, showing also the Greek theatre in the hill beyond. Both these writers saw in a ruined state the later cathedral of St. Titus at Candia, since destroyed.

But after all, and more than all, there should be a definite local legend identifying the church at Gortyna with the saint, and this has not yet appeared. Tournefort, writing nearly 200 years ago, noted the ignorance of the ecclesiastics when he inquired about the martyred saints of Ayous Dekka.<sup>10</sup> The same is true to-day. But research in Crete is as yet only well begun. The hagiology of the island, with its kindred subject of folk-lore, has still to be written. It is to be hoped that diligent inquiry may throw some light on the buildings dedicated to its first and subsequent bishops.

#### THE SITE AND THE BUILDING.

Gortyna, or Gortyn, was the representative Greek settlement of Crete. As Knossos declined it rapidly rose to power, and in Roman times was the centre of island domination. It lies on the northern border of the great southland plain of the Messará, which is only separated by a low fringe of hills from the Libyan Sea. North of it are great mountain passes, so that from one aspect the site has the makings of a fastness. The Greek theatre is in a cleft of the hill-face; in the plain immediately below is the church of St. Titus, within a few paces of the most famous Greek monument in Crete, the finely built wall incised with the inscription of the Laws of Gortyna; adjacent is the well-set-out plan of the Græco-Roman town and temples; stretching further out into the plain are Roman remains. The approach from the south-west has a certain impressiveness. The brooding olive-groves, the wild and gloomy character of the hills beyond, the shapeless ruins that rise up here and there, the narrow path choked with stones, winding between field walls half built of antique fragments, all combine to stamp this veritable "Campagna" of Crete upon the memory.

About nine miles to the west Gortyna had easy access to the sea, near the Minoan sites of Phaestos and Aya Triada. The coast line stretching south from this point ends in a sharp promontory, round which is a natural harbour much used by small

craft beaten thither by the south winds; this is Kale Linenes, the "Fair Havens" of St. Paul's narrative.<sup>11</sup>

The site of Gortyna is as yet only partially excavated, so that much of the church of St. Titus that might be of interest remains hidden. The orientation of the building is almost exactly the same as that of Sta Sophia at Constantinople. The apse of St. Titus might face  $32^{\circ}$  south of east as against  $33\frac{3}{4}^{\circ}$  for Sta Sophia.<sup>12</sup> There is every reason to believe that the plan (Fig. 1) is complete as now existing, though the exterior walls appear to have been largely rebuilt. There is certainly some later work (shown by cross-hatching), but leaving this out of account as unimportant, the different parts hang together as one structure.

A circle can be drawn round the centre to nearly touch some salient points in the plan, which therefore shows something approaching a Greek cross (see diagram, Fig. 2). The south arm of the cross is exactly one foot longer than the north, but this apparent error in setting out has been corrected in the western aisles, so that the symmetry of their vaults would not be affected.

The planning of the east end shows what appears to be a trifoliated apse, but strictly speaking there is only one apse, with two subsidiary semi-domed recesses containing doors to the side chapels. The cross section (Fig. 3) is taken through these side recesses and shows the weakest point in the support of the chapel vault. Above the recesses are heavy piles of loose masonry, counterbalancing the thrusts of the semi-domes and the central vault. The western end of the north chapel is one foot wider than the eastern, owing to the skewed plan of the north wall; in consequence, the keystone course in the vault is tapered to a point at its eastern end. The plan of the western chamber of the south chapel exists complete. The remainder of this chapel is destroyed above ground, though the plan might be disclosed by excavation, the ground outside being at present level with the door lintels. The first springing courses of the vault show on the north wall.

The upper structure of the central and western parts of the church is now only problematical (see longitudinal section, Fig. 5), but the uniform widths of the arms of the cross, giving a square form at their intersection, clearly point to four great barrel-vaults stopped with arches foursquare,

<sup>9</sup> "Travels and Researches in Crete," by Capt. T. A. B. Spratt, R.N., &c.—1865. Vol. II, p. 31, &c.

<sup>10</sup> Ten local saints who suffered in the Decian persecution A.D. 251. The village church dedicated to the ten is without interest.

<sup>11</sup> Acts xxvii. 8.

<sup>12</sup> See Antoniadi in *Knowledge*, Feb. 1903. Messrs. Lethaby

and Swainson's opinion (confirmed by M. Antoniadi) is that the axis of Sta Sophia was meant to point to sunrise at the winter solstice, the date of the nativity of Christ, to whom Sta Sophia was dedicated. This rule applied to St. Titus would agree well enough with January 4, the Latin Church day of the saint, but not with August 25, the Greek Church day.



(a) General view. (b) View of east end. (c) North side.  
(d) Recess on north side.

(e) Roof over east end. (f) Doorway to western chamber  
of South Chapel. (g) General view from north-west.  
(h) Doorway in recess, north side.

(f), (g), and (h), from photos. by Georg. Karo.

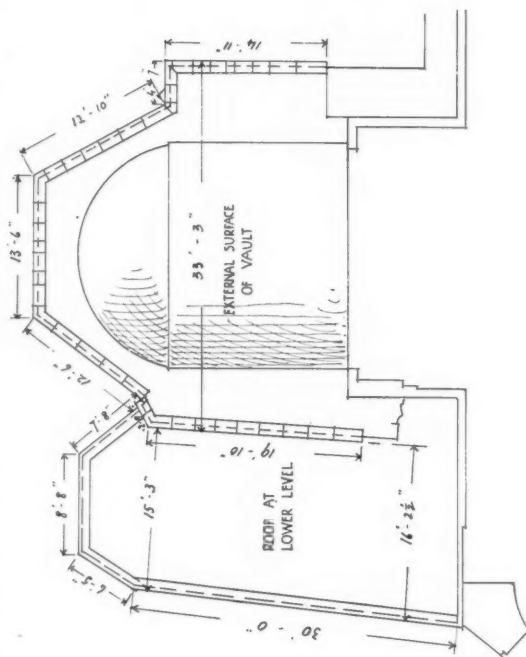
FIG. 4.—THE CHURCH OF ST. TITUS, GORTYNA.

to carry a central dome on pendentives. This construction, we have seen, is confirmed by Onorio Belli. The height of the pier arches and the upper structure of the narthex are very doubtful points in the diagram here given.

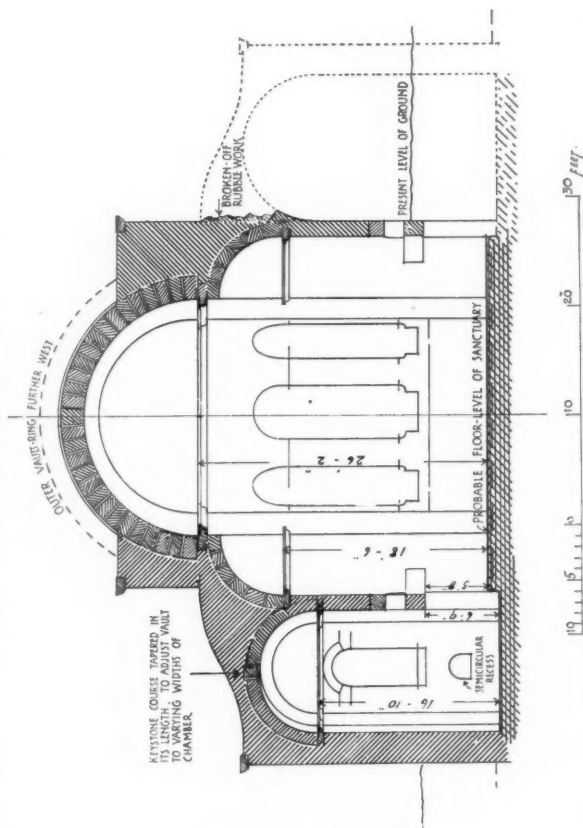
Details of interest, more or less observable from the drawings and photographs, are the arched window-heads with their irregular-cut voussoirs, large keystones, double-rebated jambs and deep sill-courses hollowed out; the doors, all trabeated as well as arched (with the exception of the wider west doors to the chapels, which are only arched), their lintels generally consisting of three keyed stones, having recessed soffits to take wooden beams bearing on recesses in the jambs; and the impost mouldings, varying in size but of one character throughout. The massive stonework is of large limestone blocks of a light greyish-yellow colour, in parts as if fresh from the tool of the worker, but where not exposed to the light much punctured and honeycombed with decay. The lower courses in the apse are finely set out, and whether through accident or design there is some banding of stonework in narrow and deep courses above the south-west door to the north chapel. It is to this that Pococke probably refers when he says, "I observed in the walls one tier of the stones laid flat, and another set up on end alternately, after the very antient manner of casing with hewn stone."<sup>13</sup> The interior of the north chapel is beautifully built, and the small arched window-heads show perfectly cut stones. The gap below one of the windows is noticeable, and must have been intended for a narrow door (see Fig. 6).

Tournefort, Pococke, and Spratt all mention a Greek inscription visible on a square stone over the central east window, outside. Pococke also refers to "two defaced inscriptions on the outside of the walls to the north."<sup>13</sup> It can safely be asserted that these inscriptions are now either totally defaced or have been removed from the building.

There is no carved ornament of any kind existing in position, except a cross in relief on the inside wall of the apse, between the central and northern window arches (see Fig. 7A and longitudinal section), and some incised signs on a



Plan of Roofs.



Cross-section through Sanctuary and Side Chapels, looking east. Measured and drawn by Theodore Fyfe.

FIG. 3.—CHURCH OF ST. TITUS AT GORTYNA.

<sup>13</sup> Op. cit. Vol. II, p. 253.

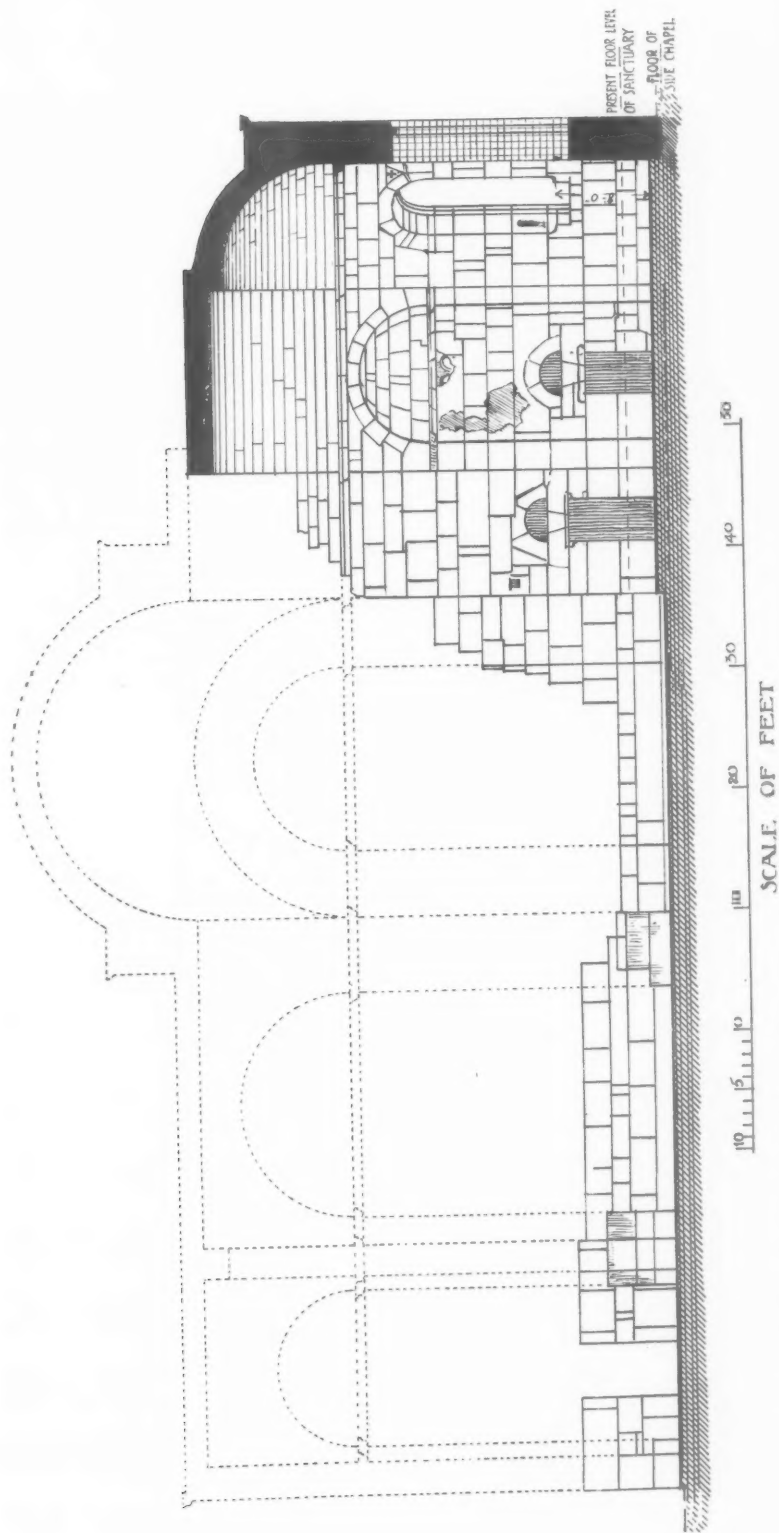


FIG. 5.—LONGITUDINAL SECTION LOOKING NORTH.  
MEASURED AND DRAWN BY THEODORE FYFE.



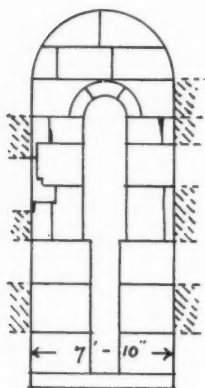


FIG. 6.—ELEVATION OF NORTH WALL OF NORTH-WEST CHAPEL.

stone of the south-east pillar of the narthex (see Fig. 7B).

Many fragments of moulded and carved work in a coarse white marble are to be seen lying about, but their design and workmanship are so obviously poor that one must conclude they belong to a later period of ornamentation.

The only evidence of applied decoration in position consists of two fragments of painted plaster in the north recess of the sanctuary below the impost moulding (see longitudinal section); one of which, showing a head surrounded by a halo, much defaced, is evidently the "morceau de peinture" of Tournefort.

It is not at all clear that this plaster represents the original finish, as I found a small fragment of stone with some glass mosaic tesserae in very small cubes firmly embedded to it, evidently part of a large curved surface of mosaic finish.

#### CONCLUSIONS.

In the church of St. Titus we see a building which appears to have more affinity with the stone types of Syria than with the brick and concrete constructions of Old and New Rome. At first sight there seems to be ample ground for Dr. Evans's opinion that it is a work of the fourth century A.D. The prevailing form of door-head, showing a combination of arch and key-stoned lintel, is peculiarly a feature of the rich Roman work at Spalato and Baalbek. The large simplicity of the plan at the east end, with its deep side recesses taken out of solid walls, suggests a



FIG. 7A.—A CROSS CARVED IN RELIEF ON WINDOW SPANDREL OF APSE.

building of early date founded on Roman models, and might suggest that the kernel of this part of the plan is of earlier date than the rest of the structure.

But an examination of the interior walls of the side chapels does not bear out this last supposition; all that exists there is evidently homogeneous with the central apse.

We must suppose either (1) that the building is the earliest domed cruciform church of important size yet known to us, or (2) that it belongs to the time of Justinian, or even later. To discuss these suppositions it is necessary to compare the church with what was being done elsewhere by Byzantine builders.

As may be seen from its plan, St. Titus is a building evolved from the basilica with that strong



FIG. 7B.—SYMBOLS INCISED ON SOUTH-WEST PIER OF NAVE.

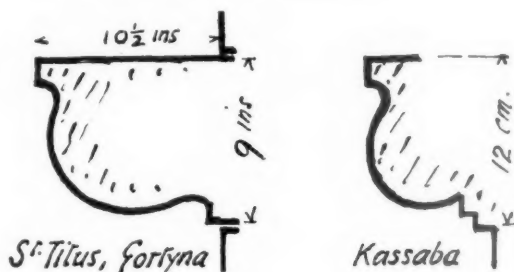


FIG. 8.

approximation to the cruciform type found in many other churches of the (late) fifth, sixth, and eleventh centuries. Following Strzygowski's analytic method,<sup>14</sup> it thus falls into the domed-cross-church type ("Kreuzkuppelkirche"), along with the church at Ephesus, the large ruined church at Philippi, Sta Sophia at Salonika, St. Clement at Ancyra, and other churches; including the greater number of those erected in Greece in the eleventh century, when Byzantine art was revived under the Basilian Emperors. The Cretan church, however, is not only more markedly cruciform than the general early type—in having apsidal transepts projecting from the body of the building, a somewhat rare feature<sup>15</sup>—it also breaks away in having large semicircular side recesses to the sanctuary, which are taken out of very thick walls.

There is, perhaps, no complete parallel in Byzantine work to this most distinctive feature of the plan. The large shallow recesses often found in eleventh-century churches are really due to an

<sup>14</sup> See "Kleinasien," by Josef Strzygowski (1903), p. 131.

<sup>15</sup> There are late Byzantine parallels to this in some churches at Mount Athos. See H. Brockhaus's "Die Künste in den Athos-Klöstern." See also St. Elias at Salonika, in Texier and Pullan's "Byzantine Architecture," Pl. lii.



elaboration of circular forms for the purposes of domical construction,<sup>16</sup> and it has already been pointed out that the recesses at St. Titus are not parts of a true trifoliated apse.<sup>17</sup>

It is important to recognise that the east end of the church, as a whole, is not only of fairly typical but of developed Byzantine character. There is the usual double contraction of the sanctuary and apse, and the usual polygonal exterior forms of the apse and side chapels found in Sta Sophia at Salonika and many other churches.<sup>18</sup> The side recesses to the apse, though particularly large and important, really fall into the general scheme of the plan and are not comparable to the apses taken out of solid walls found in many of the early basilican churches. In other words, the niches of St. Titus, as in all the later work, are the *result* of a certain kind of planning rather than indispensable features round which the plan must be disposed.

I think it is quite clear that there is no fourth-century plan so developed as this, and it would be rash to assume that the (comparatively) unimportant province of Crete would show such an advance in building.

What is true of the east end is also true of the rest of the structure. It is not too much to say that such a large dome as must have existed over the crossing—supported on pendentives resting on comparatively slender piers—would have been quite impossible in fourth-century Crete. The dome over the (so-called) Temple of Minerva Medica, near Rome, which probably represents the highest achievement of the Romans in dome-building, shows a system of corbelling which may have been a first step towards the true pendentive so boldly used afterwards in Sta Sophia; but the advance from one to the other was undoubtedly hastened, in the sixth century, by the knowledge of dome-building as practised in the further East.

Although, as already pointed out, the form of the door-heads is certainly suggestive of Roman

work, the few remaining details have not the same Classic spirit. The Roman Orders are indeed used at Spalato and Baalbek in a way which is quite astonishingly modern; but, however modified in application, their details are always Classic. At St. Titus, however, the main impost moulding has no resemblance to a Classic entablature; rather is it a bold rendering of a softer Syrian form—a modification of the moulding used at Kassaba, compared with it in Fig. 8.<sup>19</sup> It would appear, therefore, that the genuine Classic tradition had passed away in Crete when this moulding was wrought.

The traces of decoration are so fragmentary that they can scarcely be counted as evidence, but the crosses before referred to are more important; these, especially the form of the cross in relief (Fig. 7A), have a sixth-century character.

To conclude, I think it is much more probable that the church belongs to the latter part of the sixth century, at the earliest, rather than to the fourth century. But of whatever date, it is quite early and striking enough to be of some importance in the history of building. The plan is laid out on large lines and with a noble simplicity. What exists of the construction is massive and splendidly built. The use of solid stonework is no doubt partly attributable to the presence of more or less antique buildings in the vicinity, which offered a worked quarry to the mason's hand, as Pococke has pointed out; but partly also such a mastery of stonework might be identified with some influence outside of Crete.

In Syria we know that fine building in stone continued as an unbroken tradition from Pagan times.<sup>20</sup> St. Titus shows the same method of handling, the same massiveness in the forms. The coincidence is indeed strange if there was no communication between Syria and Crete. What we know about early Crete is so meagre that nothing may be provable of this connection; but the fact of the similarity in building remains.

THEODORE FYFE.

<sup>16</sup> For a large example see Schultz and Barnsley, "The Church of St. Luke at Stiris in Phocis," &c.

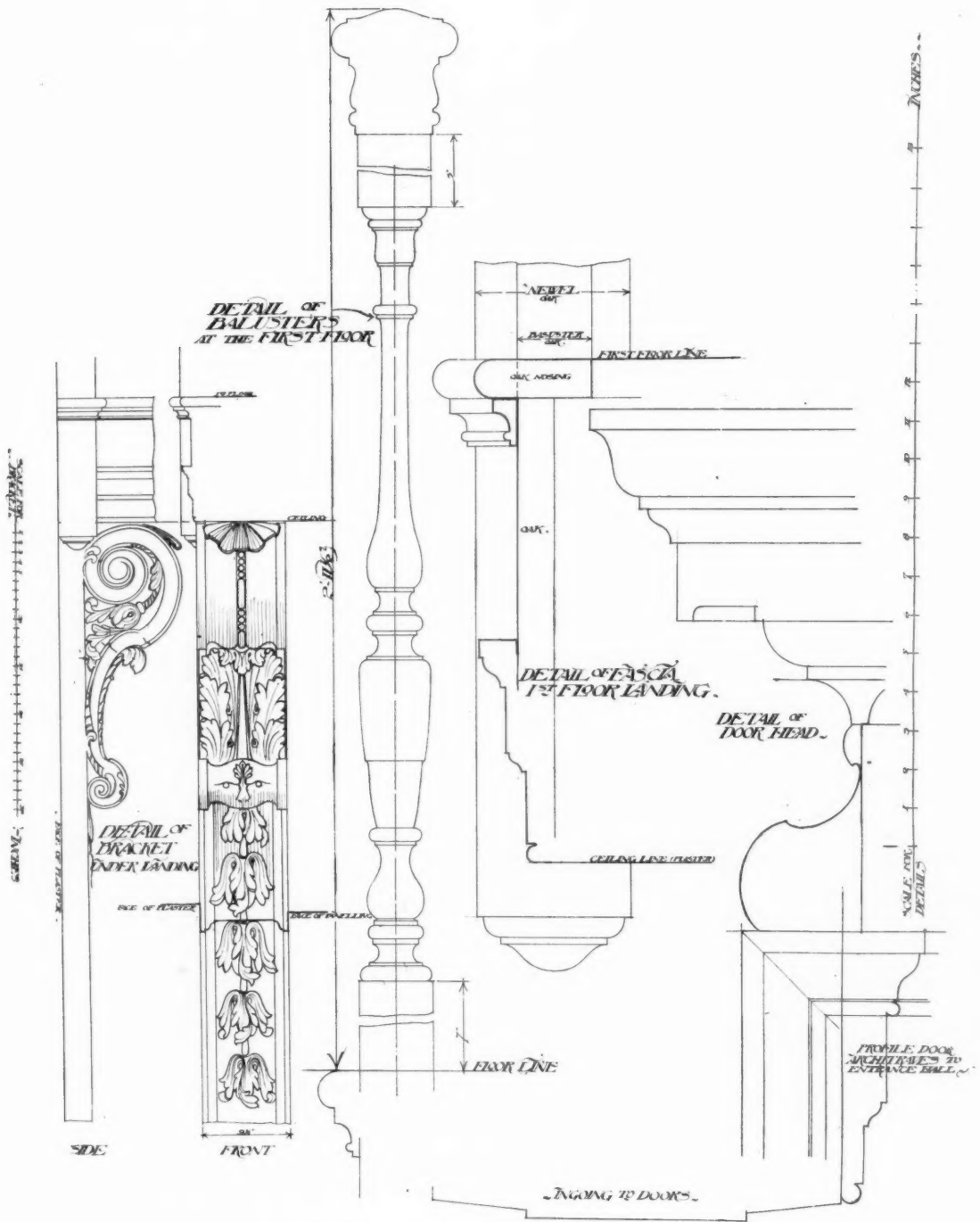
<sup>17</sup> Outside of Armenia, to which it peculiarly belongs, the trifoliated apse proper is rarely found unless associated with a simple basilican plan. But see St. Elias at Salonika (above, note 15); Lethaby's "Mediaeval Art," pp. 73-78, 83; and, for the finest examples of triple apses in basilican plans, the Red and White Monasteries of Egypt, in W. de Bock, "Matériaux de l'Égypte Chrétienne," pp. 39-67.

<sup>18</sup> As the church at Kassaba in Lycia, which has much general resemblance to St. Titus in the planning of its east end. See H. Hübsch, "Altchristlichen Kirchen," Pl. xxxii, 3, 4; and C. Texier, "L'Asie Mineure," III, Pl. 205.

<sup>19</sup> From O. Wulff, "Die Koimesiskirche in Nicäa," p. 73.

<sup>20</sup> See, following on De Vogüé's standard work, H. C. Butler in Part 2 (1903) of publication of American Archaeological Expedition to Syria

The Practical Exemplar of Architecture.—XV.



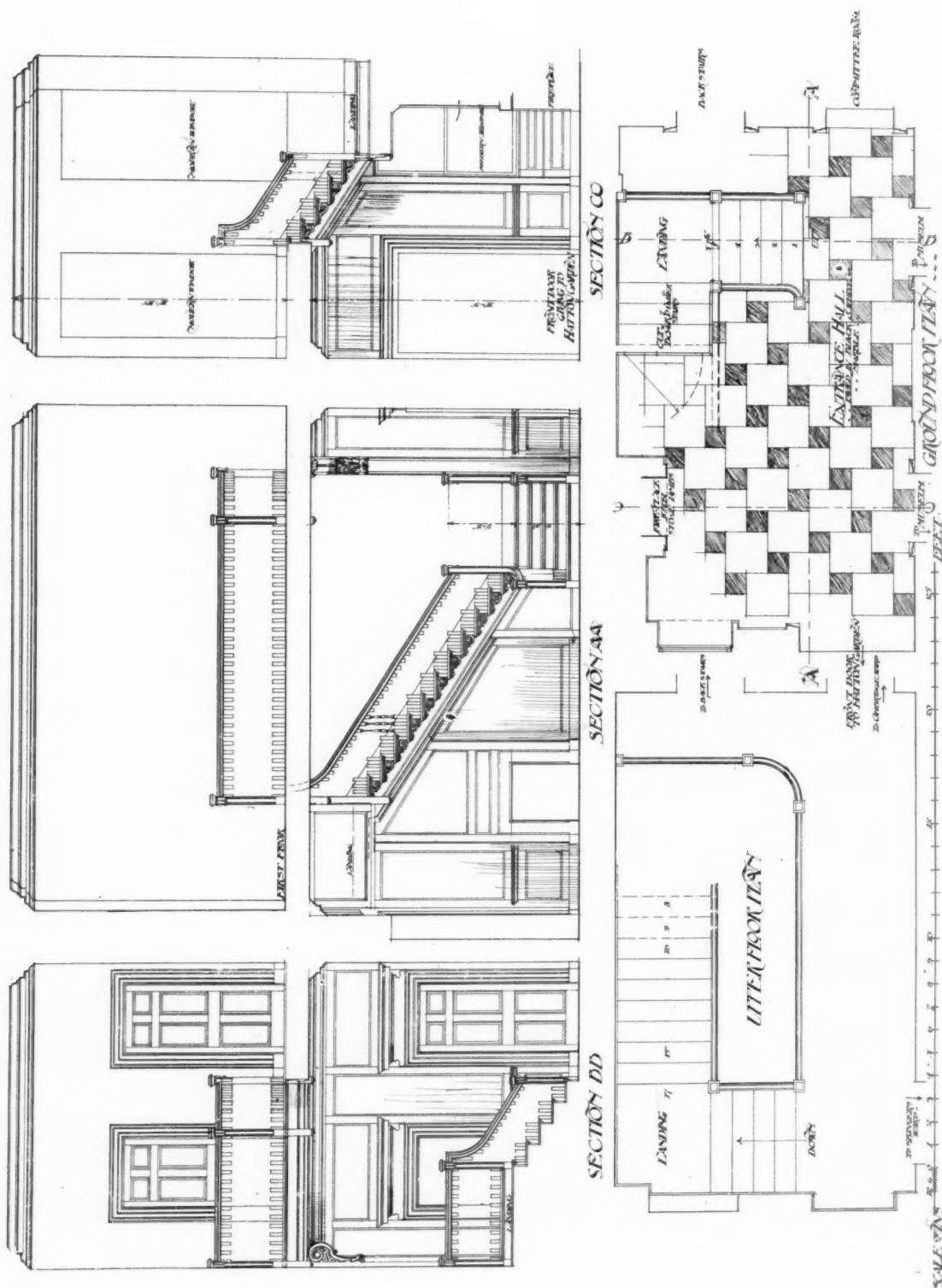
STAIRCASE AT NO. 26, HATTON GARDEN, E.C. DETAILS.  
MEASURED AND DRAWN BY J. M. W. HALLEY.



*Board of Education.*

STAIRCASE AT NO. 26, HATTON GARDEN, E.C.

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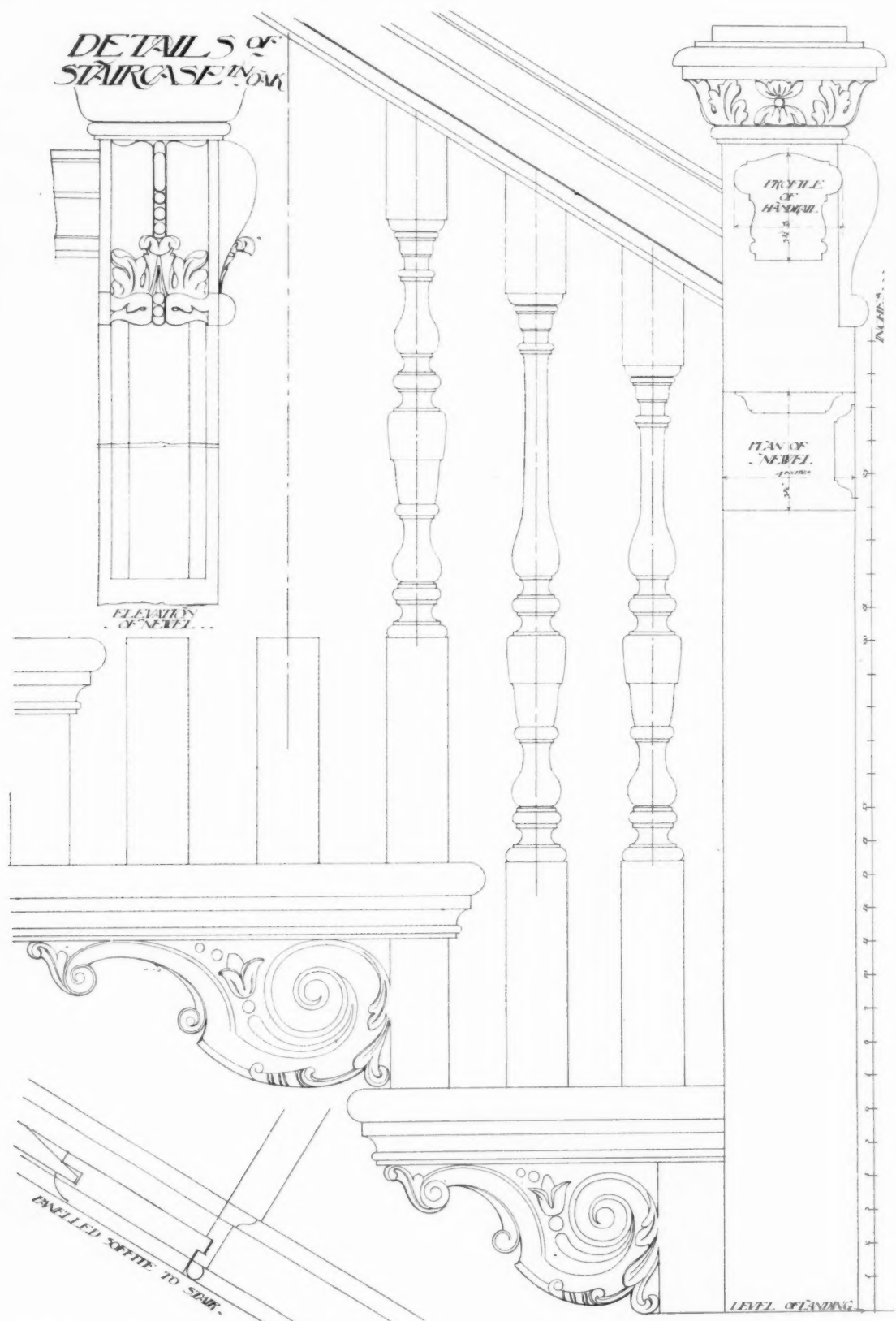
STAIRCASE AT NO. 26, HATTON GARDEN, E.C.  
MEASURED AND DRAWN BY J. M. W. HALLEY.



*Board of Education.*

STAIRCASE AT NO. 26, HATTON GARDEN, E.C.  
DETAIL OF BRACKET, GROUND FLOOR.

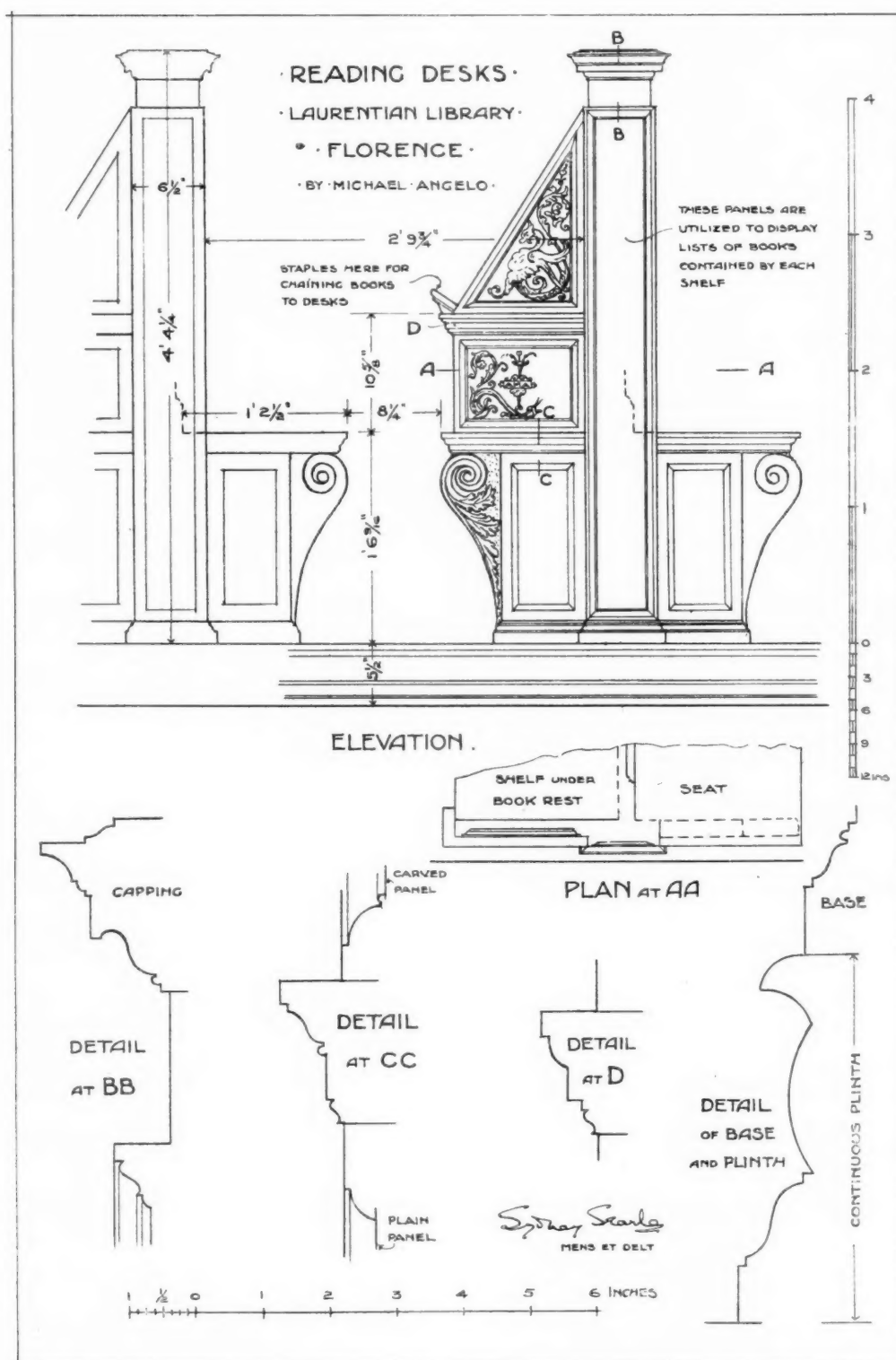




STAIRCASE AT NO. 26, HATTON GARDEN, E.C. DETAILS.  
MEASURED AND DRAWN BY J. M. W. HALLEY.



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## Dutch Architecture in Ceylon.—III.



**I**N a previous article on this subject (ARCHITECTURAL REVIEW, Vol. XII. pp. III-II3, September 1902) I referred to the Dutch Church at Jaffna as a typical example of it. This church is very interesting as showing how effective a building can be made with simple materials and little attempt at ornament; and the plan of it, which is that of a Greek cross with a wide central area, is especially suited for a modern town church where the object is that as large a proportion as possible of the congregation should be within sight and hearing of the pulpit and altar. It is capable of seating some 600 people. The interior, probably owing to its loftiness and the thickness of the walls, is very cool and airy, and is well lighted by the deeply-recessed windows of the nave, transepts, and chancel, as well as by the four smaller windows of the lantern. It is possible to have too much, or rather too little, of the "dim religious light," and many modern churches in London and elsewhere suffer from this defect.<sup>1</sup> At the same time it is very church-like and reflects

credit on its Calvinistic builders, who in respect of church building in their colonial possessions have had scant justice done them by the late James Fergusson.

As I remarked in my former paper, they were as regards their ecclesiastical architecture permeated with the mediæval spirit. It is curious to note that Heydt's drawing of the Dutch church at Batavia, which was made in 1738, shows that though this building was in the main of a Classical or Renaissance type, with a central dome supported by eight stone columns as the chief feature, the windows of the main building were all of three lights with debased Perpendicular tracery, and those of the lantern were of the same style but of two lights. Similarly those of the Jaffna church might pass for Romanesque. The Gothic or mediæval tradition appears to have survived until late among the Dutch.

It is thought that some further illustrations of this old church, now disused except occasionally, but well cared for by the Ceylon Government, may be of interest. I annex plan and section (Fig. 1) and some views of the church (Figs. 4, 5, 6).

That it is in such a good state of preservation is due to the substantial and massive character of the building qualities which are always found in the work of the Dutch. The walls are from four to five feet thick, built of rubble and coral stone,<sup>2</sup> of which the fort also is constructed, and having a covering of cement. The floor is paved with the rectangular stones something under two feet square, which the Dutch seem to have used for this purpose in all their larger buildings. The pillars, arches, and pediments of the doorways are in the thin yellow bricks that the Dutch also appear to have imported.

The date over the main entrance is 1706, but an older building probably occupied this site, as the church contains tombstones of, *inter alia*, 1666, 1672, 1673, and 1693, let into the floor, and no doubt *in situ*.

The Portuguese church, according to the plan of the fort in Buldæus's book, stood near the opposite corner of the fort green, so that the Dutch would seem to have built a church on a different site, and this church was either rebuilt or a new church built in 1706. I should be inclined to think the former.

The present church possesses the bell of its Portuguese predecessor, bearing the legend N.S. DOS MILAGRES DE JAFANAPATÃO, "our Lady of Miracles of Jaffnapatam," and the date 1648. The bell was until recently in the belfry, but has been removed into the vestry for better preservation.

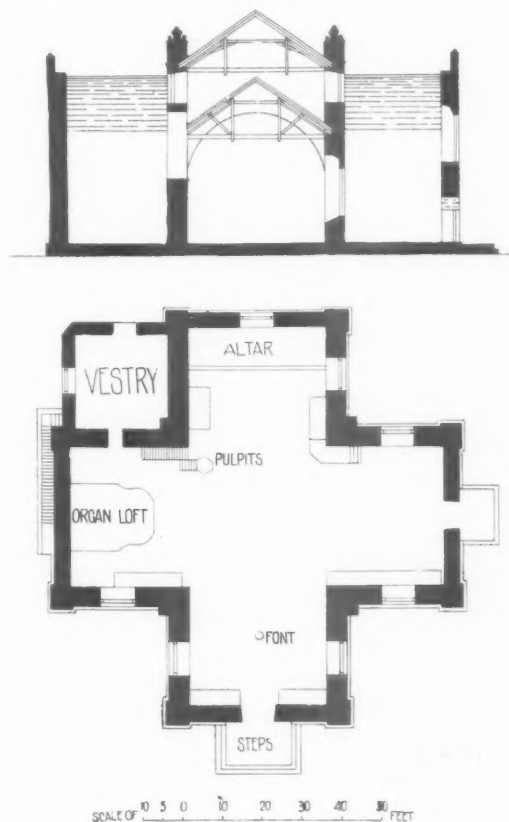


FIG. 1.—PLAN AND SECTION OF JAFFNA CHURCH.

<sup>1</sup> An exception is Holy Trinity, Chelsea, with its large Perpendicular windows.

<sup>2</sup> Coral is still used for building at Jaffna. It is sawn into rectangular blocks.

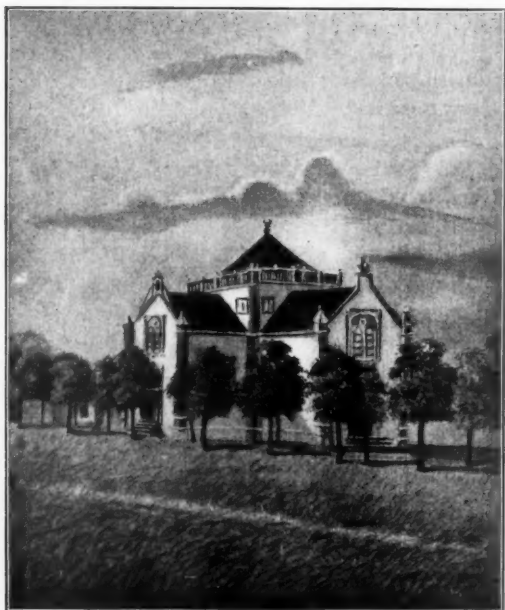


FIG. 2.—EXTERIOR OF JAFFNA CHURCH, FROM A DRAWING BY C. STEIGER, 1760.

Sketches of the exterior and interior made by the German geometrician and traveller Heydt in 1736<sup>3</sup> show what the church was like in that year, and their fidelity derives corroboration from some water-colour drawings made by a Dutchman, C. Steiger, in 1760, which are preserved in the Rijks Museum at Amsterdam. Figs. 2 and 3 are from photographs of these drawings. The church is little changed at the present day. Both artists represent the lantern as having externally a balustrade carried on the walls at the spring, capped with eight stone or cement bulls at the corners and halfway between each two corners, and the roof of the lantern is more high-pitched than it is at present. The disappearance of these two features is a decided loss to the building, the lantern now being too squat to be effective.

The details of the belfry and finials are rather different, but this may be due to the artists having not paid much attention to copying their exact form.

The interior, too, is much the same. The pulpit is now what is known as a chalice pulpit (see



FIG. 3.—INTERIOR OF JAFFNA CHURCH, FROM A DRAWING BY C. STEIGER, 1760.  
COPIED BY G. H. DE NEISE.

<sup>3</sup> See ARCHITECTURAL REVIEW, Vol. XII, p. 113.





FIG. 4.—WEST FRONT.

Fig. 7),<sup>4</sup> but the shaft or column on which it stands is of different workmanship from the rest of the pulpit, and the old engravings show that originally the pulpit was attached to the wall. The sounding-board is the same as it was, suspended by twisted iron rods.



FIG. 5.—FROM NORTH-WEST.

The present organ gallery, which is of wood, seems to have been erected at the same time as the alteration in the pulpit was made. The organ in Heydt's time stood on a platform supported by stone pillars at the west end, but in 1760 there was a stone platform at the end of the north transept, as shown in the sketch (Fig. 3). The window here has been built up. We need not, however, regret the substitution for the original gallery of the present wooden one, seeing that it has given us the quaint carved and painted panel on which is represented King David,

very bald, harping on his harp and glancing between whiles at the Psalm-book resting on a reading-desk of the eighteenth century, on the

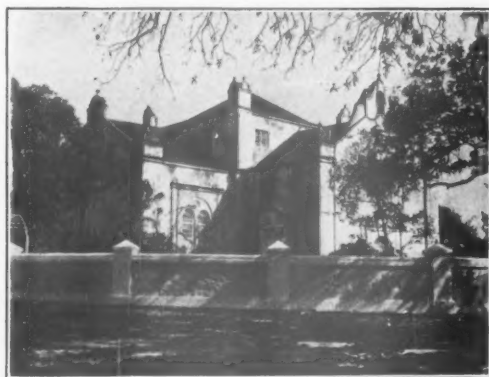


FIG. 6.—GENERAL VIEW.

open page of which is displayed the beginning of a psalm written in the Greek language and alphabet.

The three wooden hatchments shown in Steiger's drawing—one of which is seen also in Heydt's sketch—have, unfortunately, disappeared; but the church now contains a curious and elaborate wooden hatchment on the west wall of the south transept, dated 1769, to the memory of Baron de Pleder of Goldberg in Silesia, commandant of Jaffna. It is in the quasi-classical and sentimental style of the period. His coat-of-arms, surmounted by Time represented by his head and wings only, one wing being folded, is flanked on one side by

<sup>4</sup> This illustration might be compared with that in Vol. XII, p. 116, which shows the same pulpit. The temporary removal of the precentor's desk gives the pulpit some chance of showing its proper proportions. The desk was a later addition.

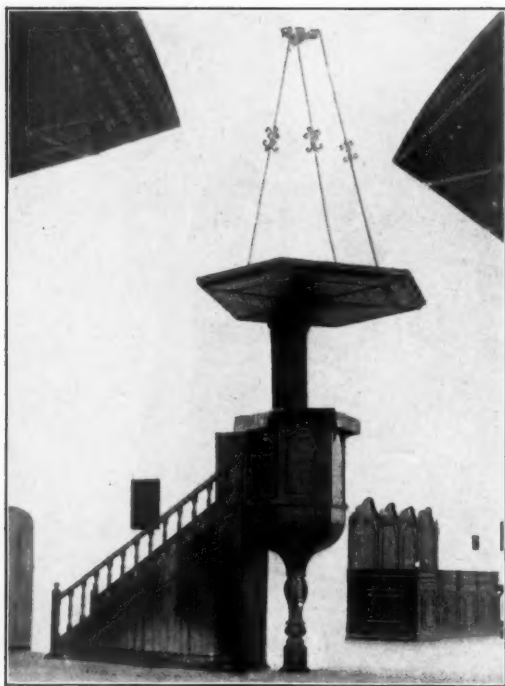


FIG. 7.—THE CHALICE PULPIT.

the figure of a lady in classical costume, who turns away to wipe her tears with a handkerchief; and on the other by a suit of armour and modern military emblems. At the foot a boy reading from a book proclaims with a trumpet the baron's titles and services. At the back, among other flags, is a white one with a gold border, and dis-



FIG. 8.—THE COMMANDER'S PEW.

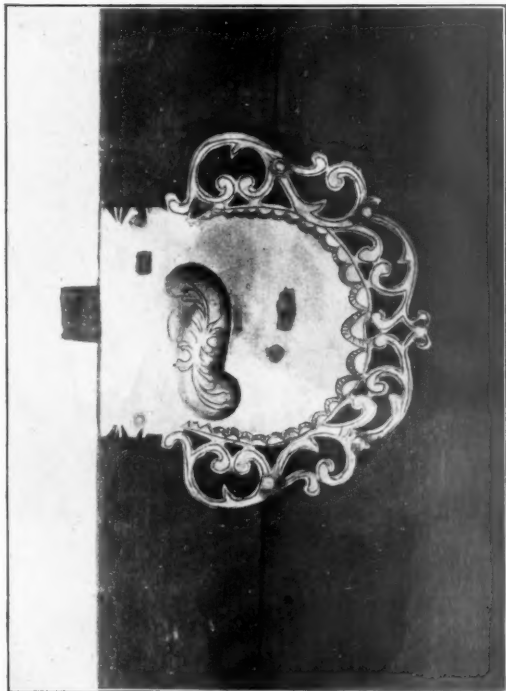


FIG. 9.—BRASS HANDLE AND PLATE ON DOOR OF COMMANDER'S PEW.

playing the monogram *QC* in gold—apparently the banner of the Dutch Company. The baron is buried under the floor close by.

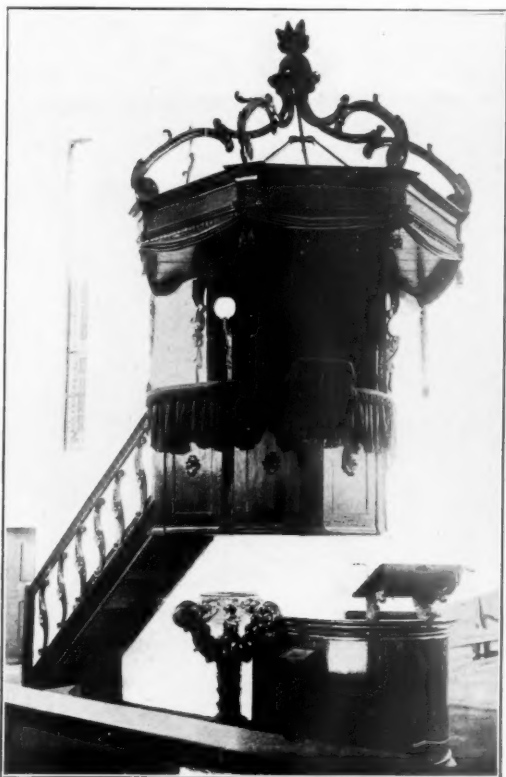


FIG. 10.—PULPIT, WOLVENDAAL CHURCH.

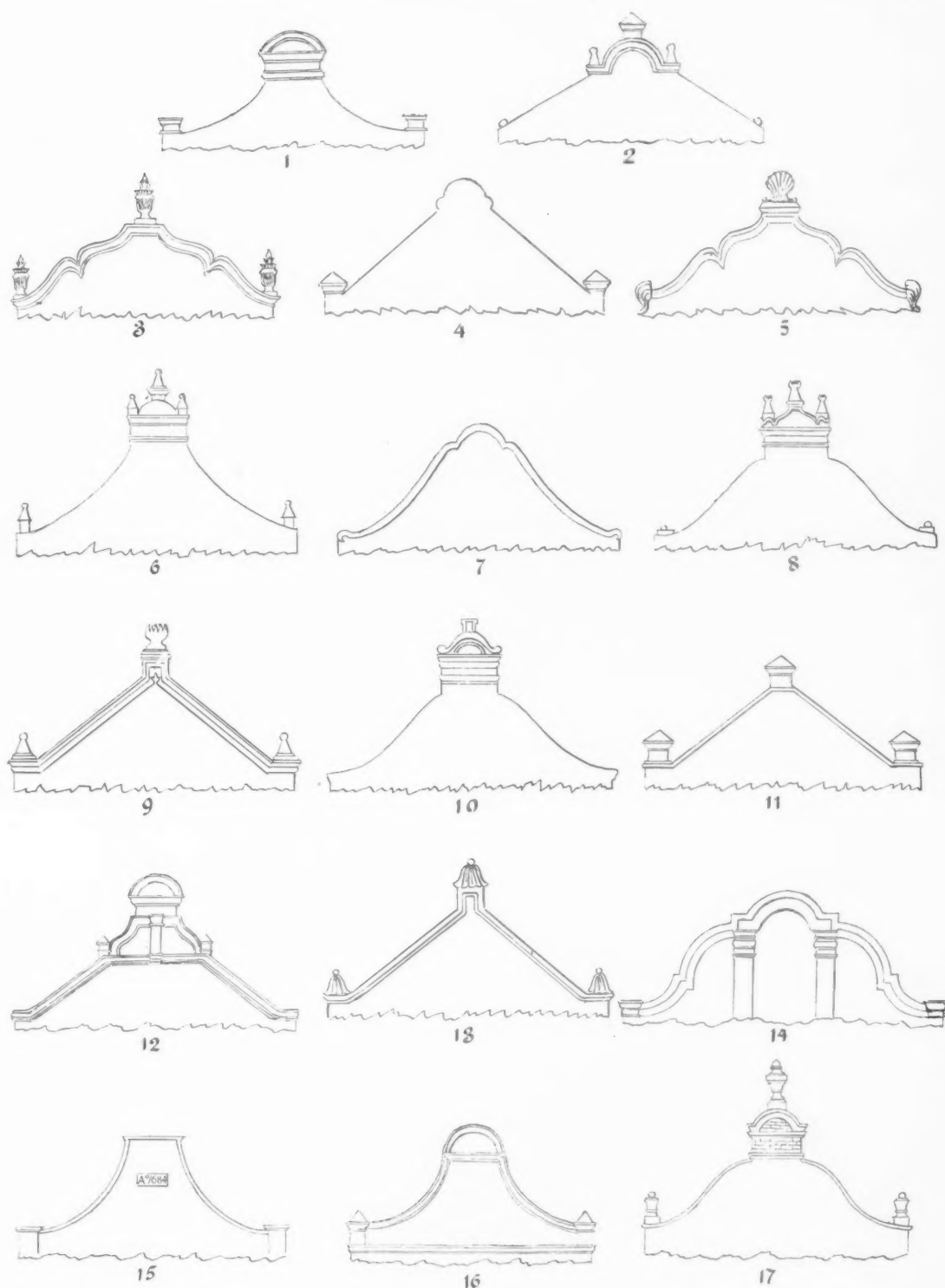


FIG. 11.—DUTCH GABLES IN CEYLON.

The Commanderer's pew (Fig. 8), which is at the angle of the chancel and south transept opposite the pulpit, has been somewhat altered, and so have the stalls next to it. Both Heydt and Steiger depict the former with twisted columns, which have since been replaced by rounded ones

with capitals. It and the stalls are of different Ceylon woods, the mouldings of the latter being of ebony. These stalls are of typical Dutch outline, surmounted by shells carved in ebony. These ornaments are not shown in the plate, as they had not been found when the photograph was

taken. Four of them have since been found at the back of the stalls—between them and the wall—and replaced in their original position.

There are stalls of plainer pattern the whole length of the western walls of the nave and transepts. Some of the wooden hat-pegs and of the iron brackets for lamps or candles still remain, and there is a wooden peg on the front panel of the pulpit on which the precentor, before seating himself in the desk below, used to hang, just above his head, his three-cornered hat.<sup>5</sup>

The doors have large iron hinges, bolts, and handles<sup>6</sup> of Dutch pattern; that of the Commander's pew is of brass on a brass plate of artistic design (see Fig. 9).

A curious external feature is the staircase leading up the wall and over the gable of the north transept to the west gable, and up this gable to the belfry. I have seen a similar staircase on the inner side of the wall of the church of East Williamston, South Pembrokeshire, also leading to the belfry.

It should be added that the interior was to some extent re-arranged when, in the earlier part of last century, English services were held in it. A platform with altar rails was erected at the east end,<sup>7</sup> and a font supplied at the west. It is probable that there were originally stalls against the east wall, in accordance with the Dutch fashion.

Referring to the subject of pulpits, there are

three of them which are the work of the Dutch still extant in Ceylon, all with large sounding-boards. That in the Galle church is shown on p. 114 of Vol. XII, and I now append a photograph of the pulpit in Wolvendahl church, Colombo (Fig. 10), which has a sounding-board with a canopy like an imperial crown. Like the Jaffna pulpit formerly, and the Galle pulpit, it springs out of the wall.

With reference to Mrs. Trotter's article, "The Origin of the Cape Gable," in *THE ARCHITECTURAL REVIEW*, Vol. XV, p. 35 (January 1904), I annex a page of Dutch gables from Ceylon. These are of the simpler form adapted to the low-pitched roofs of the houses in the streets of the old sea-board towns where the Dutch had their own quarters, apart from those of the natives—sometimes within the walls of the fort, as at Colombo, Galle, and Matara, sometimes just outside it (the Pettah<sup>8</sup>) as at Jaffna and Mannar. Mrs. Trotter remarks "the outline of the Dutch wardrobe is often identical with the gable." I have since acquired in Ceylon a wardrobe and a cabinet (*lessenaar*) with outlines and moulding exactly like those of the top of the doorway shown on p. 34, Vol. XII, and another wardrobe the outline of which is very similar to that of the gables at Stellenbosch (A in Fig. 3, p. 36), only of course with a more obtuse angle at the apex.

J. P. LEWIS.

<sup>5</sup> In Steiger's drawing the windows are not shown to be as deeply recessed as they are in reality.

<sup>6</sup> See sketch.

<sup>7</sup> The church happens to stand nearly east and west. The

Dutch did not of course observe the custom of orientation at the time it was built.

<sup>8</sup> Pettah is supposed to be derived from the Sinhalese *pita* = outside (the fort).

## A Design for the Palace of Peace at the Hague.



THE design shown in the accompanying drawings was sent by the authors, Messrs. J. M. W. Halley and E. Godfrey Page, to take part in the recent competition, and was placed by the jury of assessors in the first forty-four, and to that extent, at any rate, it did no worse and no better than any British design.

The further elimination, till the best seventeen remained, left no work which was not Continental or American. Of these the six which obtained

prizes were all of that character known as modern French: either extremely academic, or, like that of the winner, M. Cardonnier, of Lille, exuberant in detail and fantastic in massing.

The function of the building was simple, being primarily to provide a court where cases referred to the International Tribunal of Arbitration could be argued by the counsel retained by the Powers concerned, and the deliberations of the Board of Arbitration could take place. It was therefore akin to an ordinary court of justice, with the difference that the cases to be tried would be few in number at any one time, and that the dignity

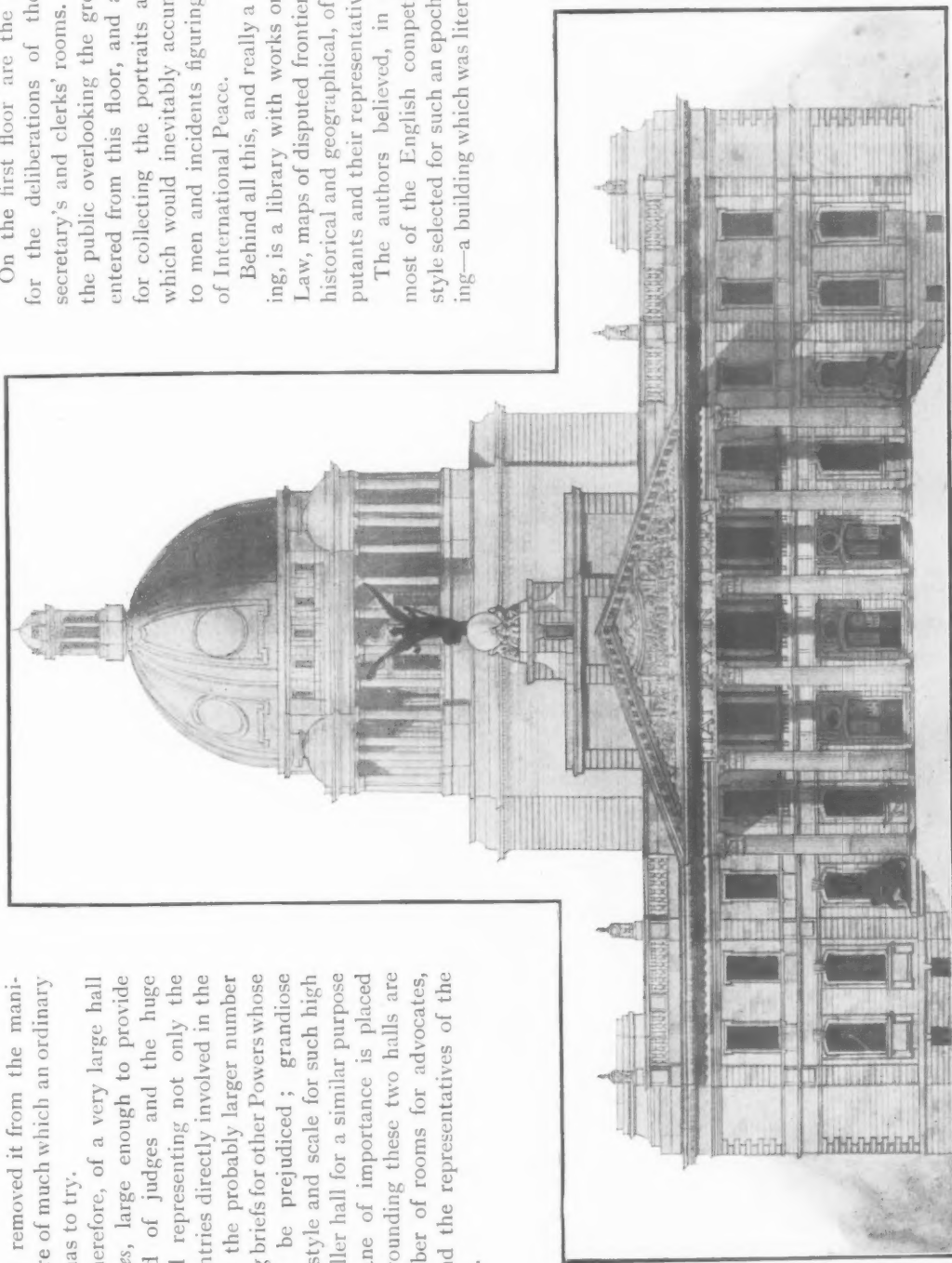
of the argument removed it from the manifestly petty nature of much which an ordinary court of justice has to try.

It consists, therefore, of a very large hall for *causes célèbres*, large enough to provide for a full board of judges and the huge array of counsel representing not only the two or more countries directly involved in the dispute, but also the probably larger number holding watching briefs for other Powers whose interests might be prejudiced; grandiose enough, too, in style and scale for such high politics. A smaller hall for a similar purpose on a lower plane of importance is placed next to it. Surrounding these two halls are disposed a number of rooms for advocates, ambassadors, and the representatives of the Powers engaged.

On the first floor are the private rooms for the deliberations of the court, with secretary's and clerks' rooms. A gallery for the public overlooking the great hall is also entered from this floor, and a large gallery for collecting the portraits and documents which would inevitably accumulate relating to men and incidents figuring in the cause of International Peace.

Behind all this, and really a separate building, is a library with works on International Law, maps of disputed frontiers, and records, historical and geographical, of use to the disputants and their representatives.

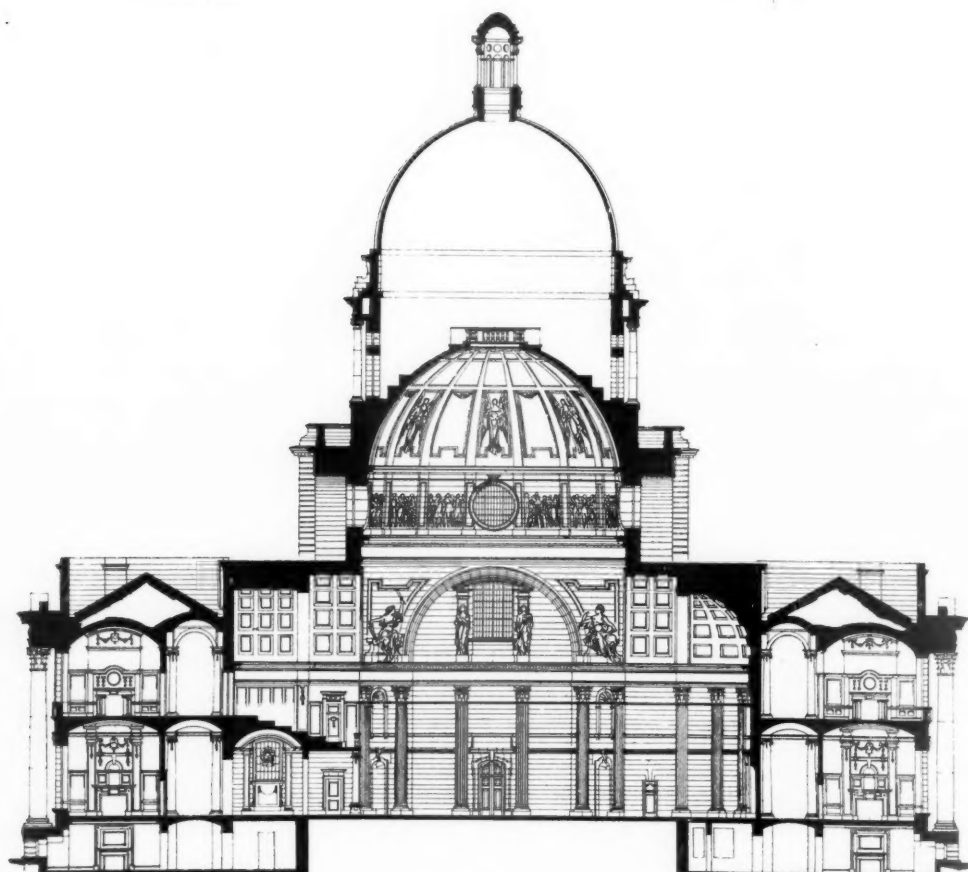
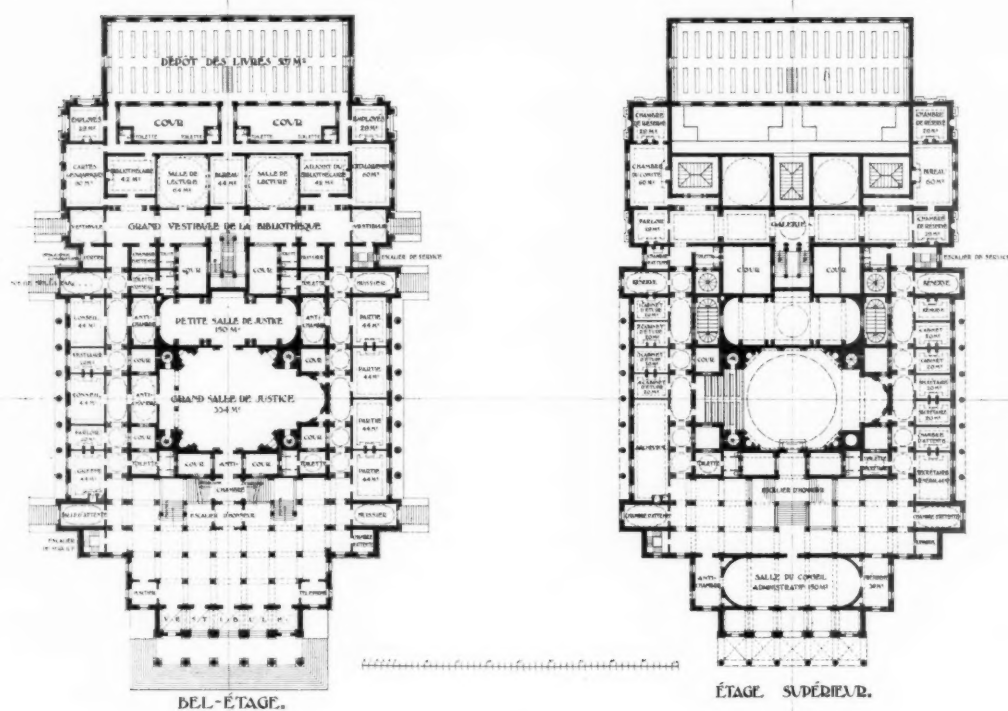
The authors believed, in common with most of the English competitors, that the style selected for such an epoch-making building—a building which was literally to turn the



THE PEACE PALACE AT THE HAGUE.

DESIGN SUBMITTED BY J. M. W. HALLEY AND E. GOUFREY PAGE.



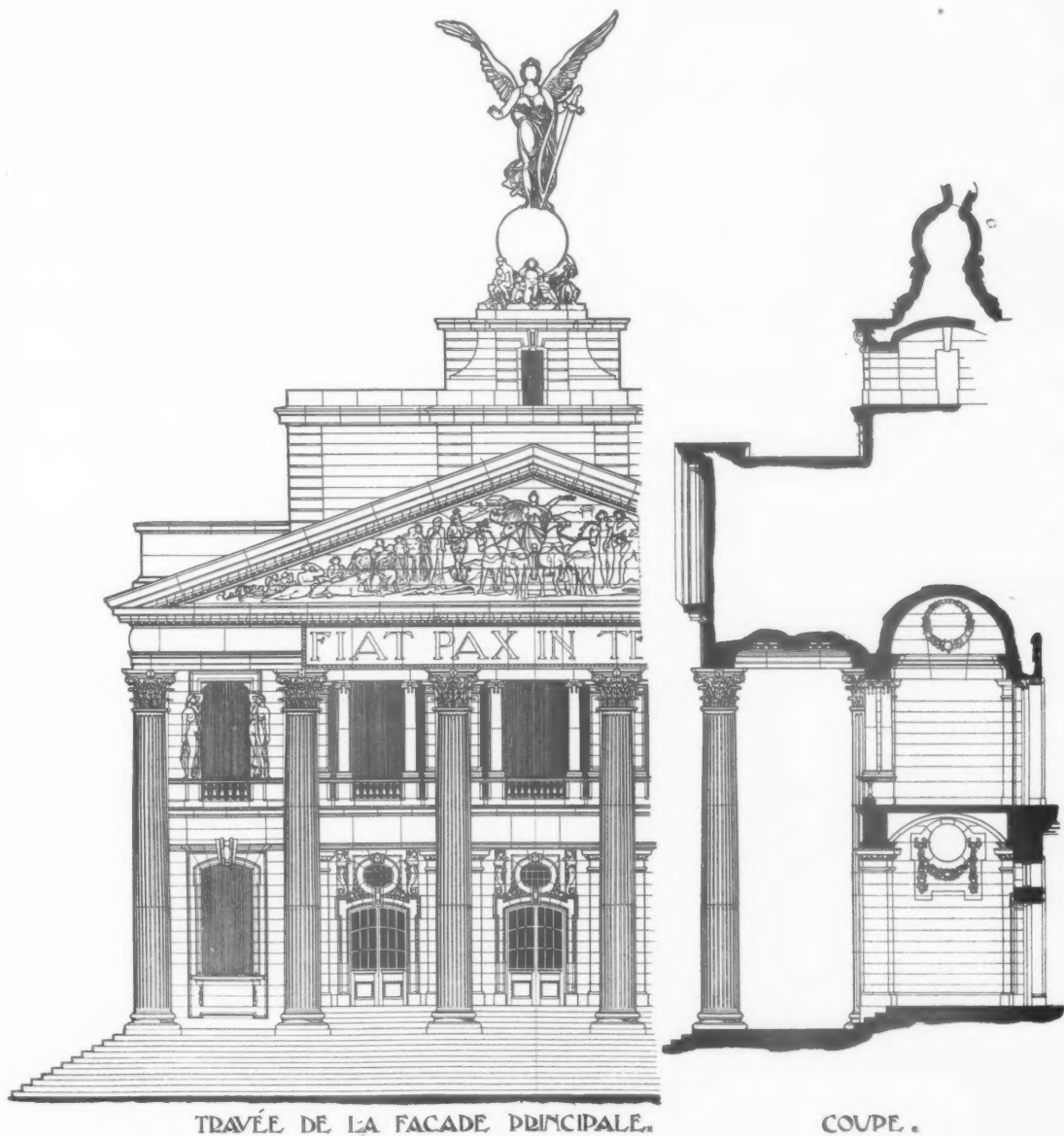


DESIGN SUBMITTED BY J. M. W. HALLEY AND E. GODFREY PAGE.

sword into a ploughshare—should be international in character and free as far as possible from local influence.

This view was not shared by the winner, whose design has frankly much of the vivacity and prettiness of the Low Countries in which it is to be built. English architects appear to have

this design was that one—the Italian Renaissance—which despite the wealth of criticism which has been levelled against it, and its occasional undoubted but splendid insincerity, has dominated the world for greater length of time than any which Western civilisation has produced—the style which here in Britain is emerging triumphant

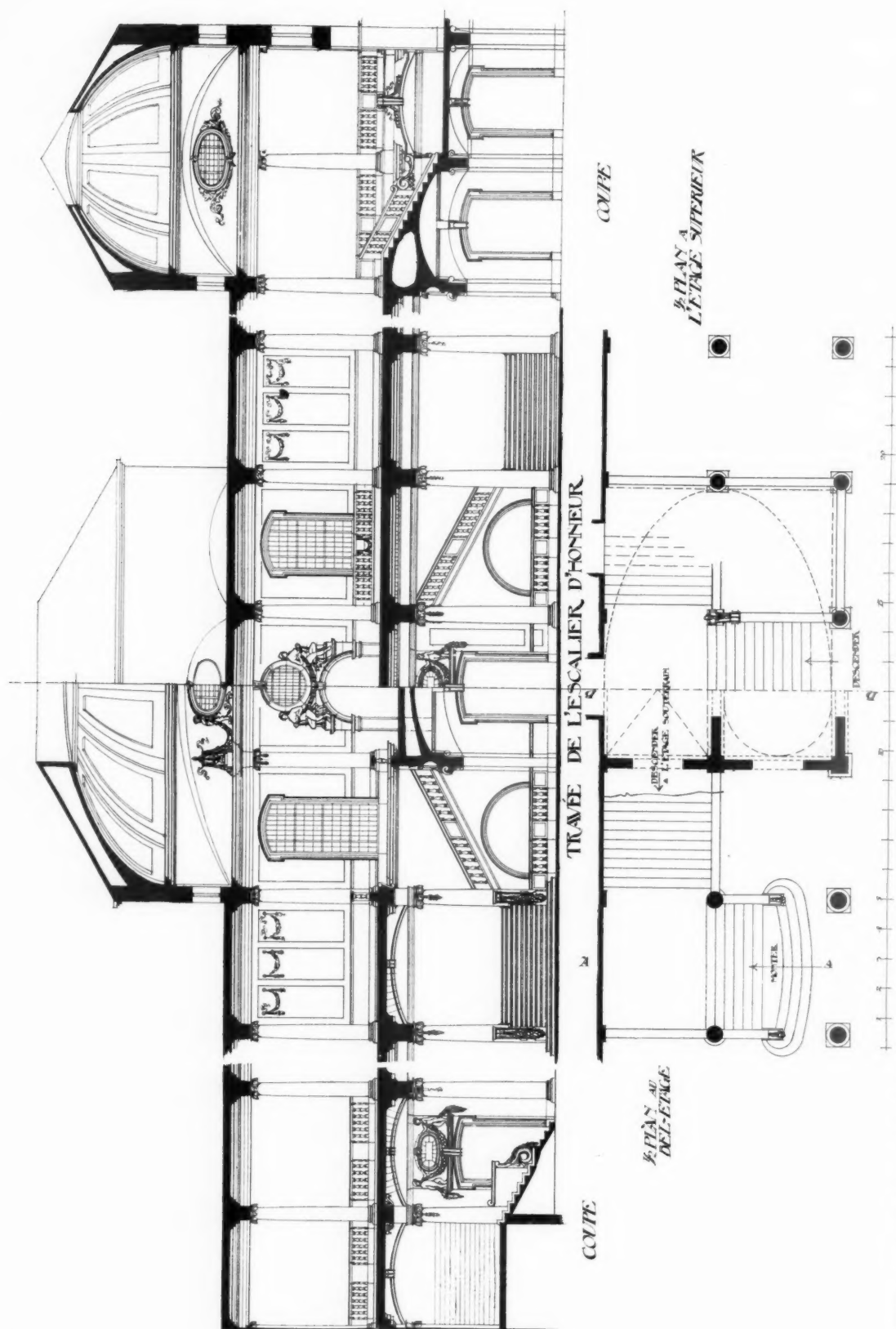


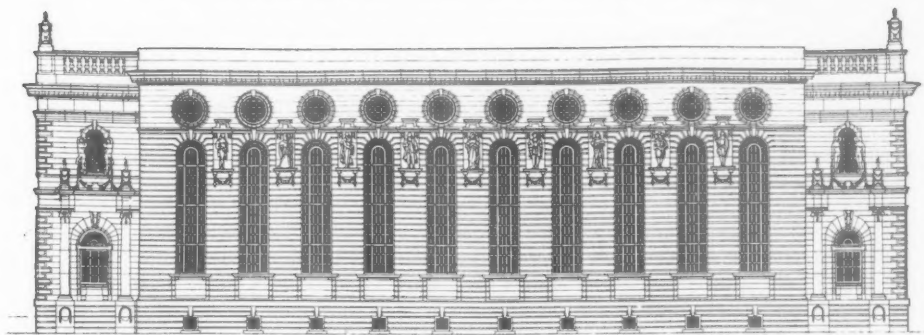
DESIGN SUBMITTED BY J. M. W. HALLEY AND E. GODFREY PAGE.

thought, surely rightly, that the style of the "Cockpit of Europe," dainty and debonair as it is, was not the manner in which a building calculated to mark for all time the supreme arbitrament for all nations above and beyond the sword might best express its purpose.

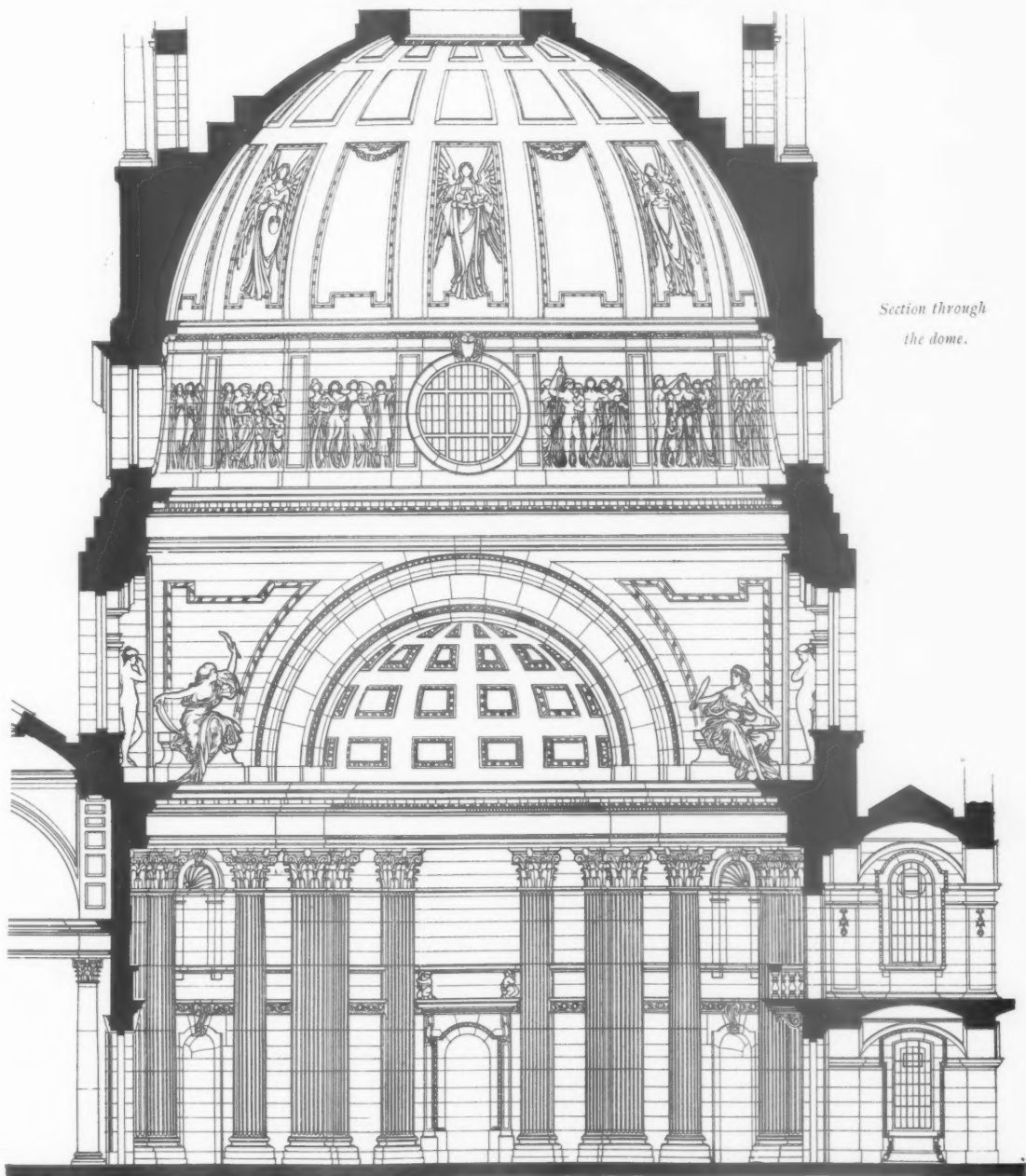
The style chosen, therefore, by the authors of

from a struggle with its rival, the Romantic or Gothic revival (the latter represented by the greatest array of individual genius in its protagonists since the fifteenth century in Italy), and which bids fair to become, if its followers be but loyal to their cause, again the undisputed style of the civilised world.





FACADE DU DÉPÔT DES LIVRES.



Section through  
the dome.

DESIGN SUBMITTED BY J. M. W. HALLEY AND F. GODFREY PAGE.

VOL. XXII.—G



## Books.

### LE ORIGINI DELL' ARCHITETTURA LOMBARDA.

*Le Origini dell' Architettura Lombarda, e delle sue principali derivazioni nei paesi d' oltr' Alpe. G. T. Rivoira. Ermanno Loescher & Co., Roma.*



WITH the exception perhaps of our own country, none other has had its earlier architectural antiquities so diligently explored and illustrated as Italy. This is but natural; for no other land can show a series of early buildings so complete in sequence, or so interesting historically to the student of architecture. Nowhere else can we trace step by step so clearly the coming to life and early growth of the styles of modern Europe out of the decadent art of the older civilisation. Nowhere else is it less difficult to ascertain exact dates, and to fix certain buildings like stations at intervals on the path of history round or between which to group others in something like true chronological order.

To the task of elucidating and illustrating their early monuments, Italian archaeologists have applied themselves with ardour. It is true that they are not always in good accord. In their zeal they fall foul of one another, and depreciate the work of rival inquirers somewhat virulently, reminding one of the way in which each successive German editor of a Greek play belabours his predecessor with his coarsest Latin epithets. Patriotic feelings also, for which due allowance must be made, have to some extent coloured their views and influenced their conclusions. But there can be no question of the pains and diligence with which they have set about their task, and of the extreme value of the collection of examples they have got together, even though we may not always be able to accept their theories absolutely and entirely.

Of the works so produced, that by Signor G. T. Rivoira is the latest and most remarkable. If for nothing else his book will always be valuable as an encyclopædia of examples of early Italian architecture, collected with infinite pains, arranged systematically, and intelligently described. His net is spread far and wide, and encloses examples akin to his subject not only in the European lands of the Byzantine empire, but in Syria, Asia Minor, Palestine, North Germany, England, and even Mashonaland. In his preface, Signor Rivoira

tells us that except a very few examples in Persia and Syria—we assume also in Mashonaland—which he hopes to visit shortly, he himself has studied on the spot all the architectural works of which he gives examples. Few men have taken such pains or earned so good a title to the patient and careful study of the result of their labours.

The author explains at the opening of his first chapter the purport of what follows:—

Without denying—it would be folly to do so—the part played by the East in the birth of the arts of the West, I do not believe as many do that from the time when Honorius transferred the Imperial residence to Ravenna (A.D. 404) to the fall of the Lombard kingdom (A.D. 774) every time Italy wanted to produce something above a barbarous level she had to turn to the artists of the East whether for painters, mosaicists, goldsmiths, and inlayers, or for architects or constructors.

On the contrary, he attributes the best works of architecture in the Exarchate of Ravenna, the Lombard kingdom, or the Duchy of Rome, to native workmen, mainly of Ravenna; and those of sculpture, from Theodoric to Justinian, 493–565, mainly to Greek artists at first, and afterwards to native artists, chiefly Ravennate, working in the Byzantine manner.

It necessarily detracts a little from the weight which the book carries, that it should at the outset declare itself to be written with a purpose, and to prove a certain theory. It would have been better if the theory had been allowed to discover itself in the process of inquiry, and if the author had taken the reader along with him in his argument, so that they might reach his conclusions together.

The transference of the seat of empire to Ravenna by Honorius A.D. 404 naturally attracted to that city the best artists from Milan, and the new building operations resulting from the conversion of a mere provincial town into a capital gave them ample scope for their artistic efforts. Before the middle of the century were built the churches of S. Apollinare in Classe, S. Francesco and S. Giovanni Evangelista; the Chapel of S. Piero Chrysologo; the mausoleum of Galla Placidia, and the Orthodox Baptistry. These buildings our author says “showed, either in ground plan or internal decoration, original arrangements or motives which formed a new style—the style which I call Romano-Ravennate.”

Among the original features of these buildings, which, as he points out, preceded Sta Sophia at



Constantinople by some eighty years, he claims the Pulvino—dosseret—or impost block, forming a second capital, which has generally been considered a Byzantine invention. It occurs in S. Giovanni Evangelista at Ravenna, to which he assigns the date of 425, but does not appear at Constantinople till some time later, and Fergusson remarks that it was never popular there. Our author seems to trace its origin rather to the suggestion of the short entablatures on the coupled columns of Sta. Costanza at Rome, which was built after 350. As, however, he admits that it appeared in the basilica of Eski Djuma at Salonica, to which he assigns the same date as that of S. Giovanni Evangelista at Ravenna, and as the architecture at Salonica is confessedly Byzantine, it is difficult to accept his conclusion absolutely.

It is still more difficult to follow Signor Rivoira in his argument that the pendentive is an old Latin invention, and not, as we have always supposed, the crowning glory of Byzantine construction. The instance he gives is the mausoleum of Galla Placidia. But the vault there is not carried by true pendentives. It is an imperfect dome, with four segments cut off on vertical planes corresponding to the four sides of an *inscribed* square. The construction by true pendentives is something more than this. They are formed by taking such a domical vault as that of Galla Placidia's tomb, and cutting off the upper part on a horizontal plane at the level of the crown of the four semicircular arches that resulted from the first operation. From the margin of the ring so formed Anthemius of Tralles, at S. Sophia, started afresh with another dome corresponding to a circle *inscribed* within the square of the ground plan, while the pendentives were the remains of a dome *circumscribed* about the same square plan. This is real construction by pendentives, and the glory of its invention seems to belong beyond all question to the Byzantine artists, or at all events that of its application on a monumental scale; for the example which Signor Rivoira gives of a little tomb on the Via Nomentana near Rome is unimportant.

Another decorative feature of which our author attributes the invention to the Romano-Ravennate school is the cornice of brick arcading springing from corbels, or from corbels alternating with or grouped between flat pilasters. Whether or not this originated with this school, at all events decoration of this kind became highly characteristic of the architecture both Lombard and pre-Lombard in Italy, and the transalpine architecture which was founded on the Lombard type. The use of blank arcading in the outer walls as a decorative feature is also claimed as of Ravennate origin, appearing in the apse of S. Giovanni

Evangelista in the year 425, on the outside of Galla Placidia's tomb A.D. 449, the Orthodox Baptistery A.D. 449-458, and at S. Francesco A.D. 433-458. The denticulated brick cornice is another Ravennate feature, and the construction of vaults and domes by amphoræ or earthen jars inserted into one another, which was employed in the sixth century in Justinian's church of S. Vitale, is found at Galla Placidia's tomb as early as 449.

Among other features which Signor Rivoira claims as originating with the architects of Ravenna is the apse polygonal outside and round inside, which is to be found at S. Giovanni Evangelista built in 425, and on the authority of old drawings occurred also in the vanished "Ursiana," or Cathedral of S. Ursus, in Ravenna, but which is not found at Constantinople till 463.

In the buildings erected at Ravenna after the reign of Theodoric, our author recognises and distinguishes two influences: the Romano-Ravennate, which is that already dwelt upon, and the Byzantine Ravennate. He claims as work of native artists such buildings as the churches of S. Vitale at Ravenna, S. Lorenzo at Milan, S. Apollinare in Classe, and the Basilicas of Parenzo, Pomposa, Bagnacavallo, and Grado. So far from these being the work of Byzantine artists, as has been generally supposed, he holds that the Greeks had nothing to do with them except, perhaps, as sculptors and mosaicists. The capitals indeed at these churches, he confesses, betray the Byzantine chisel:—

These capitals do not all fit the columns that carry them, which suggests that they were not wrought on the spot, but instead of that came, as some writers think, from Constantinople, where in the sixth century it is thought marble capitals were prepared and carved for export, and whence the workmen of Ravenna—able architects and constructors, and good mosaicists, but not such capable sculptors as the Greeks—probably obtained these capitals of Proconneso marble, unless indeed they got them from Salonica.

Our author's claim for the native artists that they were good mosaicists does not seem quite consistent with what he said a little before, but he is on firmer ground in tracing the idea of the octagon at S. Vitale with its Exedrae to Italian examples, such as the building known as "Minerva Medica," at Rome. He claims as the architect of S. Vitale Julianus Argentarius, who "was, in my opinion," he says, "an Italian artist who formed himself on the school of Ravenna." He cites Agnellus as his authority. But Agnellus, who wrote early in the ninth century, speaks of Julianus Argentarius, together with the Archbishop Ecclesius, as the founder rather than the architect of this and other churches at Ravenna: "B. Martyris Vitalis Basilica (*sic*) mandante Ecclesio viro

beatissimo Episcopo a fundamentis Julianus Argentarius ædificavit, ornavit, atque dedicavit . . . ."

Architects do not dedicate their buildings, and "Argentarius" is understood by the commentator on Agnellus to be an official title, and Julianus to have been the steward or treasurer of the see of Ravenna, to whose charge the archbishop committed the building of these churches.

In the same way Odo and his son Edward, goldsmiths to Henry III, who were once thought to be the architects of Westminster Abbey, are now recognised as the king's treasurers and his commissioners for the financing of the building operations.

The truth seems to be that the arts of the two branches of the later Roman Empire acted and reacted on one another. In the Western Empire the basilican type, the *ναὸς δρομικός* of Porphyrogenitus, with its long-drawn-out colonnades and roof of wood, was the favourite form; and yet there are round churches and domed churches in plenty west of the Adriatic. And though the *ναὸς ἐκκλησιαστικός* or domed church was more characteristic of Eastern Rome, there still remains at least one basilican church at Constantinople of Constantine's date, according to Fergusson.

For New Rome herself must have borrowed from the other capital. Constantinople was built in a hurry; architects were summoned from all parts of the world, and it is natural to suppose were drawn mainly from Italy. The dome itself, wherever it may have originated, had long been naturalised at Rome, and was to be found not only in the Pantheon and the Baths of Antonine, but in the mausoleum built by Constantine for his daughter, now known as the church of Sta. Costanza. The dome itself, therefore, may in the first instance have travelled from Italy to Byzantium, and established itself there to the exclusion of the other type. There would be nothing wonderful in its reappearance two hundred years later in the West, under Justinian.

Its treatment, however, at Ravenna is so different from that at Rome that one cannot but think there is more evidence of Byzantine influence on the design than Signor Rivoira seems to allow. At the same time he is no doubt right in thinking that the execution of the work is due to Italians. The general idea of the construction may have been given by an architect from New Rome, but the hands that carried it out were probably native to the soil. This combination of influences may often be traced where a new school of design first begins to make itself felt on an existing style. It may be traced in the earlier examples of the Renaissance of the fifteenth and sixteenth centuries. The monument of Henry VII

and his queen at Westminster is a well-known instance of this. The figures by Torrigiano might be on a monument at Florence; but the altar tomb on which they lie, though intended by him to be in his own Italian style, betrays in its execution the hands of the native workmen to whom he was obliged to entrust it. How could it have been otherwise? We are told that the builder of Longleat procured a design from Italy, but the building had to be carried out by English workmen, and for all its classic details it is purely English, and unlike anything by Palladio or Vignola. So, too, in the earlier styles of Norman and Gothic work in England. The great churches with which the Normans hastened to cover England after the Conquest were such as they had left behind them south of the Channel; but the mass of operatives must have been English, and the style soon diverged into something distinctively national. The apsidal ends, universal in the early Norman churches, gave way to the square end of the Saxons, which in its turn had been inherited from their Celtic forerunners. The traces of the old Roman art which in France survived into the Gothic period, and may be detected through a great part of its course, disappeared very soon in England where classic example was less abundant. And in spite of the enormous influence of the French Gothic work in the thirteenth century, which was conveyed across the Channel by the ecclesiastics and great potentates who alone were the travellers of those times, the native workmen soon put their own stamp on their work, and developed a native style which had little in common with French examples.

In Italian art the same thing occurred to justify the claims to originality which Signor Rivoira advances. And after the Lombard Conquest in 570 Byzantine influence naturally ceased; the new style went its own way and assumed the distinctive national character which we know as Lombard Romanesque. In some of their details, as for instance the fashion of enclosing figures of animals in square panels, Signor Rivoira traces a reminiscence of the old Etruscan art, which preceded that of Rome, coexisted for a long time with it, and to which there is good reason to think Roman art owed a much larger share of its peculiar character than has been generally admitted.

The Lombard style is familiar to every student of architecture, and need not be dwelt upon here, even did space permit. The basilican type continued or resumed its popularity, and the ingenuity of the builders was directed towards replacing the wooden roofs of the Ravennate architect by stone vaults, first applied, as in our own Peterborough

and Ely, to the aisles, and afterwards, as skill and audacity in construction advanced, extended to the nave and choir.

The latter part of our author's work and the whole of his second volume, which has lately been published, is devoted to tracing the influence of Italian Romanesque on Transalpine architecture. From the external arcaded galleries of the apses at Como, Pavia, and Lucca came those of Spires and Cologne, just as the influence of S. Vitale can be traced in Charlemagne's great church and tomb-house at Aquisgrana. In the same way the campanili of Sta Maria in Cosmedin, at Rome, and those like it at Milan and elsewhere, with their many-windowed storeys and their midwall shafts, gave the lead to similar constructions north of the Alps, especially in Germany. Their influence may be traced in our own country in the early campaniles of St. Michael's at Oxford, St. Benet at Cambridge, and the towers of Barton-on-Humber, Earls Barton, and St. Regulus at Aberdeen.

It is in Normandy and Burgundy that the Lombard influence first made its mark. The strange church of St. Benigne at Dijon was re-founded by the Lombard Abbot Guglielmo da Volpiano, 1002-18, and built by the Italian workmen whom he imported. Capitals with the *pulvino* occur in the crypt of St. Laurent, Grenoble, which Signor Rivoira dates in the second half of the sixth century, and considers the oldest remaining church in France. From Dijon Guglielmo was invited to Normandy by Duke Richard II, and his pupil, Lanfranc of Pavia, carried the Lombard-Norman style into England.

Signor Rivoira traces very ingeniously to a Roman source a peculiar feature in the church of St. Pancras at Canterbury, which was dedicated by Augustine. The opening of the chancel from the nave was divided into three by two detached columns, and the same arrangement occurs in the remains of the church of S. Cesario al Palatino at Rome, a church with which Augustine must have been familiar. The same feature existed in the Saxon church at Reculver, which is now destroyed, and its two columns are set up in the Cathedral precincts at Canterbury. It is singular that there are two later examples of triple chancel arches in Kent, for which these early buildings possibly gave the suggestion: one in the thirteenth-century church at Westwell, and another dating from the fifteenth century in the little church of Capel-le-Fern, near Dover.

In Germany it is recorded that Bishop Rufus of Treves invited artificers from Italy to repair his cathedral in the sixth century; possibly among them were members of the mysterious guild of Magistri Comacini, of whom so little is known

with exactitude. Charlemagne not only imported for his great church at Aix "masters and artisans of every kind from all cis-marine lands," but actually caused "columns and marbles to be brought from Rome and Ravenna, since he could not get them from elsewhere." He had been at Ravenna in 787, and his design was based on that of S. Vitale. It was carried out, in Signor Rivoira's opinion, under Byzantine architects by Italian operatives assisted by Frank workmen. The interior of this great building is copied so exactly in the abbey of Essen, of which our author gives an illustration, that at the first glance one thinks the plate is mis-named. Essen, however, has only three sides of the octagon and the corresponding part of the cupola.

Signor Rivoira's two splendid volumes form a monument of patient and discriminating research, and they will always serve as a storehouse of information for all students of architectural history. That Italy is the mother of all the arts of modern Europe is of course indisputable, and it is abundantly interesting to trace the currents by which her influence flowed from its source into distant lands. But side by side with this it is not less interesting to see how national temperament and local conditions affected the art in each country and moulded it into distinct national styles; which, though they all bear traces of their parentage, in some cases strongly marked, and in others perhaps only faintly preserved, nevertheless fulfil the true function of a living art in reflecting the character and expressing the mind of the people and the age which produced it.

THOS. G. JACKSON, R.A.

#### ROMAN SCULPTURE.

*Roman Sculpture, from Augustus to Constantine.* By Mrs. Arthur Strong, L.L.D. pp. xvi, 408. 130 Illustrations. 8 in. x 6 in. Price 10s. 6d. London: Duckworth & Co., 3, Henrietta Street, Covent Garden.

MRS. STRONG in "Roman Sculpture" has attempted and notably achieved two main objects: (1) to set forth, clearly and with a wealth of illustration, the history of a great period of sculpture, and (2) to establish its true place in the development of classical art. It has been too long the fashion to decry Roman sculpture, to fling at it the catchwords of "realism," "theatricality," and the like, and to regard it merely as a vulgar derivative of Hellenic sculpture.

If Mrs. Strong's book is read as widely and carefully as its erudition and sound critical standpoint deserve that it should be, the spirit of easy, and generally not very well informed, contempt is likely to be checked. So good a case has the defender of Roman sculpture that it would only have been human if Mrs. Strong had carried the war into the enemy's camp, and cast some doubts on the attitude of idolatry which so often obtains in reference to some Greek sculpture because

it is Greek rather than because it is beautiful in its own right. In a comparison of the dying lion on the Arch of Constantine with the metope of Olympia showing the Nemean lion dead at the feet of Herakles, we read:—"Comparisons of the two should enable us to apprehend more closely the peculiar character of each, without, it is hoped, causing us to praise either by detracting from the other."

We quote this as an example of the judicial tone which informs the author's criticism, a tone too often neglected by those who have a case to prove. We are also moved to admiration by the scrupulous care with which Mrs. Strong acknowledges the source of the many theories and discoveries by other workers in this field. It is to her that we already owe an English translation of Wickhoff, and the volume under review is furnished freely with apposite quotations from him, from Riegl's illuminating writings, and from Professor Petersen. It was for some time a cause of mocking that English criticism had lagged behind German learning in the study of Roman art, but the researches of Mr. Stuart Jones and Mr. A. J. B. Wace at Rome, the work of Mrs. Strong herself, and, not least, the labours of Mr. Haverfield in the field of Romano-British archaeology, have gone far to remove this reproach.

It is impossible to take our readers through the fifteen full chapters in which Mrs. Strong unfolds the development of Roman Sculpture during the four centuries from the Augustan Age to the Principate of Constantine. We can do no more than indicate slightly some of the ground covered and the argument which threads its way through the descriptions of the great Roman monuments. The main contention is that Roman art must be judged by its own rules, and that it is as useless as it is unfair to examine, for instance, the reliefs of the Trajan Column in the light of the Panathenaic procession of the frieze of the Parthenon, and to condemn them because they do not conform to the same standards. The claim for the sculpture of Rome is that it has a place not only definite but inevitable in the history of the art, and that it is the logical link between Greece and the Renaissance.

Not only is the architecture and decoration of Rome not decadent, but progressive "along the ascending line." While it would be idle to deny the preponderating weight of Greek influences in the art of Imperial Rome, it is equally foolish to refuse to see its national character, and to begrudge it the invention of optical and spatial effects which are altogether absent from the work of classic Greece and represent a step forward in artistic achievement.

As Mrs. Strong very appositely says, "Wren's St. Paul's is not any the less a powerful original creation because the

domed church is not a type native to England, but is borrowed from abroad," and again, "If Hellas and the East itself continued artistically active it was owing to the inspiring forces of Roman subjects and ideas. For Rome, by proposing new subjects to Hellenistic art, gave it new life and new chances of development at a time when it had lost its old significance."

That Rome should have absorbed Greek art and invested it with a new vitality is proof enough that the soil was rich and ready to receive it, and it is hardly credible that the Hellenistic forms should have developed on lines so markedly Roman and national, unless the spirit of the old art of Rome and of the Peninsula (of which so few traces survived the Hellenistic wave) had still retained some of its force.

In a book where so many lines of criticism are followed and so many aspects of sculpture are set out, it is difficult to choose any for extended mention. Very impressive, however, is the skill with which Mrs. Strong sets out the development of backgrounds and compares the tactile quality of Greek relief with the illusionist quality of so much of the Roman work. Again, in the *Ara Pacis Augustae* the relief takes on a suggestion of atmosphere which is altogether unknown to Greek art.

A happy relationship with literature is established by the description of "narrative style" given to the "continuous" treatment of the reliefs which creep up the Column of Trajan. It is the prose epic in stone.

Very luminous is Mrs. Strong's criticism when she deals with the shadow of things to come in Christian art, a shadow cast by the constant recurrence of the Emperor in the "continuous" reliefs. "As we follow Trajan's figure in panel after panel . . . we feel that it is only a thin wall that divides the plastic representation of the *res gestae*, the *Acta* of the Emperor, from the Acts of Christ and of the Saints . . . the Emperor, the Man-god, must become the precursor in Art of the God made Man." And again in the Aurelian Column the *Jupiter Pluvius* has lost the serene dignity of the traditional Olympian type and "bears in his melancholy riddled countenance some touch of 'the Man of sorrows.'"

The chapter on Roman portraiture is admirable and well illustrated. We could have wished that a photograph of the *Agrippina* head in the British Museum had been included, but it were churlish to grumble where the publishers have been so lavish.

Altogether there are few books which it falls to a reviewer's lot to read, which can be so wholly recommended as authoritative and valuable as "Roman Sculpture," and students of art are in lasting debt to its brilliant authoress.



ROMAN GENERAL SACRIFICING. FRIEZE FROM THE ALTAR OF DOMITIUS AHENOBARBUS 35-32 B.C.

From "Roman Sculpture" By permission of Messrs. Duckworth & Co.



# The North British and Mercantile Insurance Company's Building, Edinburgh.

J. M. Dick-Peddie, Architect.



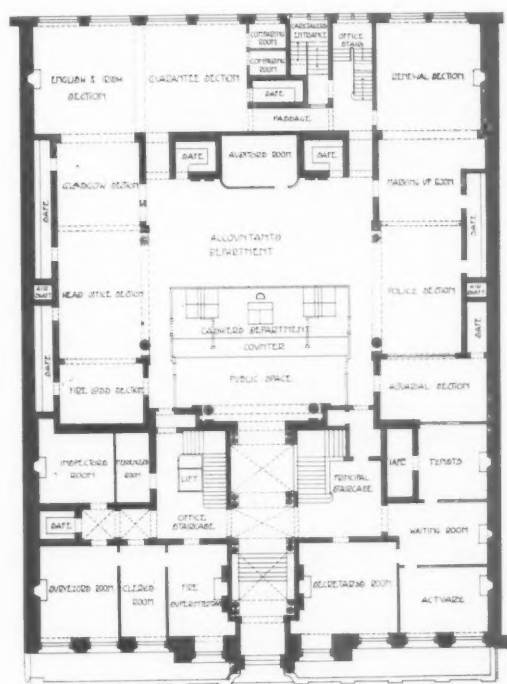
THIS building is in Princes Street, Edinburgh, the right-hand half being on the site of the original office of the company. The building had to be designed in such a way as to allow of a part being built and occupied by the company before the old buildings which they continued to occupy could be removed for the construction of the remaining section. The work was begun in July 1903, and the first part was completed and occupied by January 1905, after which the construction of the second section was begun.

The company has a great accumulation of papers and books which have to be preserved, and it was essential to provide a large and well-lighted

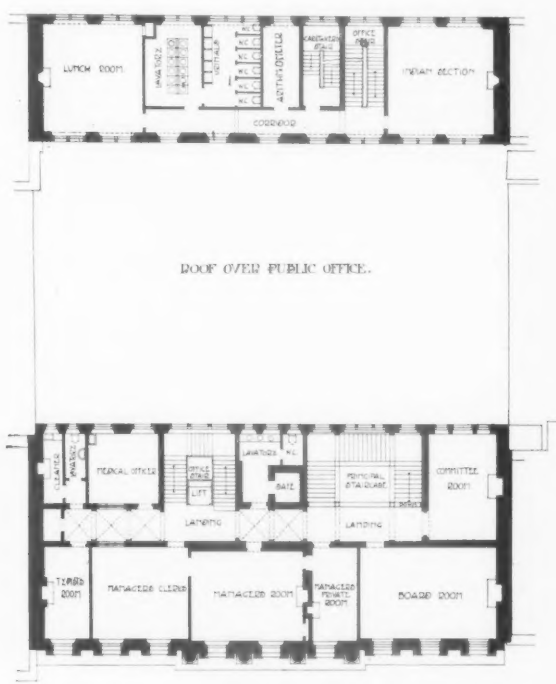
basement. With this in view it was decided to form an area between the building and the street, and the piers between the basement were built of steel to allow of the windows being as large as possible. The basement windows are glazed with "Luxfer" glass in copper frames, with such satisfactory results that on a bright day print can be read at a distance of about 100 ft. from the front wall. The basement walls are lined with white tiles. The area has a balustrade of red unpolished granite, 5 ft. high.

The façade is built of Blackpasture polished stone, and all the walls and partitions are built with Portland cement mortar.

The floors are all of reinforced concrete, and excepting in the public office and corridors are finished with ordinary flooring-boards on shallow joists. This method of construction has great



PLANS.

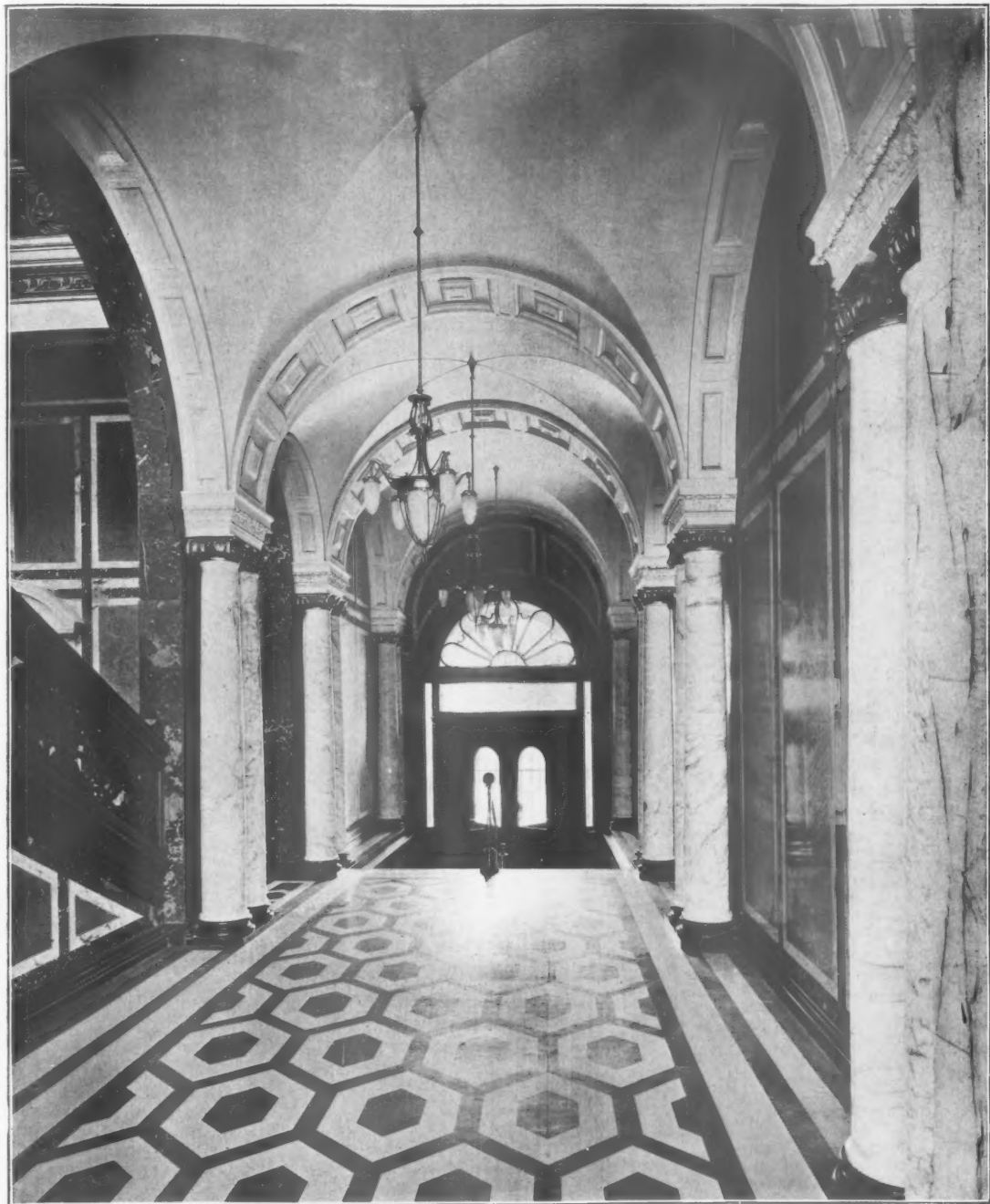






*Photo: Bedford Lemere & Co.*

GENERAL VIEW.



*Photo: Bedford Lemere & Co.*

THE HALL AND VESTIBULE, LOOKING TOWARD THE ENTRANCE.



*Photo: Belford Lemere & Co*

HALL AND PRINCIPAL STAIRCASE.

## *The North British and Mercantile Insurance Building. 95*

advantages in allowing space for the passage of electric-light tubes, &c., which are otherwise difficult to dispose of.

The ground-floor corridors and the space for the public in the public office are covered with black and white rubber in sheets about  $\frac{3}{4}$  in. thick. The remaining part of the public office is laid with thick cork cloth directly on the concrete. This floor is practically noiseless, and at the same time can be easily kept clean.

In the well of the office there is an Otis elevator and a small book lift affording ready communication between the various departments.

The entrance hall and main staircase walls are lined with marble. The columns are of white marble, and the wall panelling of Irish green with white and red lines defining the panels. The columns of the main office are also of white marble.

The whole of the woodwork of the main stair-

case, secretary's room, and board-room is of waxed oak slightly stained. The public office fittings and panelling are in dull polished mahogany.

The roof of the public office is of steel and concrete glazed with patent glazing and wire-woven glass. The ceiling light over the public offices is 32 ft. square, and is formed with steel ribs and cast-iron astragals.

There is a large fan in the space between the false light and the steel roof, by which the air is withdrawn from the public office, the air supply being from down-cast shafts led to the basement, and it passes through the floor to radiators so that in winter a constant supply of fresh warm air is provided.

The building is heated with hot water, and there is an elaborate installation of electric lighting, telephones, and Lamson tubes, providing intercommunication between the various departments.

### THE NORTH BRITISH AND MERCANTILE INSURANCE COMPANY'S NEW HEAD OFFICE BUILDING, EDINBURGH.

J. M. DICK-PEDDIE, Architect.

THOMAS YOUNG, Clerk of the Works.

#### LIST OF THE CONTRACTORS.

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JOHN LOWNIE & SON, EDINBURGH.—Carpenter and Joiner Work.

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*Photo: Balford Lamere & Co.*

THE HALL AND PRINCIPAL STAIRCASE.





*Photo: Bedford Lemere & Co.*

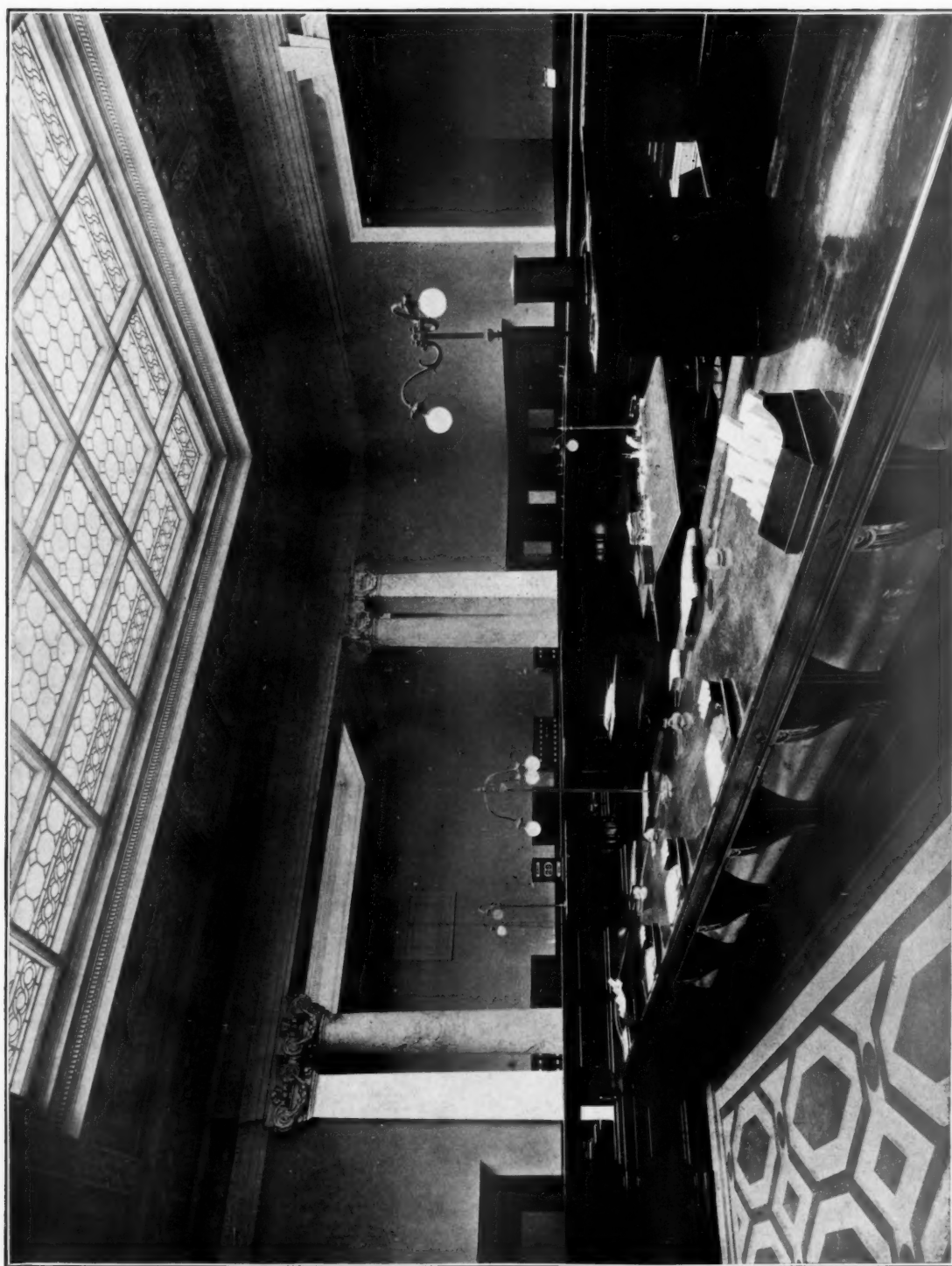


Photo: Bedford Lemere & Co.

THE GENERAL OFFICE



*Photo: Bedford Lemere & Co*

THE BOARD-ROOM.



*Photo: Bedford Lemere & Co.*

CHIMNEYPIECE IN THE BOARD-ROOM.



## Here and There.

### ST. MARK'S, VENICE—A DISCOVERY.



QUITE by accident an interesting discovery was made in the floor of St. Mark's last year.

The mosaic pavement had become so uneven in the centre of the church, that it was necessary to remove some of the old marble mosaic, and to relay it. The taking up of a part of the pavement disclosed a well-built

wall, and Professor Manfredi, the supervising architect, found, upon a close investigation, that this wall was part of a structure or crypt on which the present church was built, and about which nothing was known. Professor Manfredi made further researches, and more of the old pavement was uncovered, when three sides of the crypt came to light, the walls being built with different materials, mostly of brick. In one or two places were remains of very primitive decorations in fresco. At a depth of 1.35 metres below the pavement of the church was discovered a large block of Istrian stone, on which is very roughly sculptured a Byzantine cross. This was found to be a tomb, the Istrian stone block forming the top of it. This tomb lay with its back to the wall of the crypt towards the entrance of St. Mark's, while the principal and exposed side of it faced the high altar, and had some bas-relief upon it. The tomb lay across the church, with the head to the right, and it was presumed to date from 800 to 900 after Christ. The crypt itself was not very much wider than the length of the tomb. It was also supposed that the tomb was of some

notable individual, it being the only one yet discovered under the pavement of St. Mark's, and the place where it was found is said to be close to the place where Saint Mark, the venerated patron saint of Venice, was buried. From the burned bricks in the walls, and remains of burned wood, this crypt appears to be part of the primitive church of St. Mark, which was destroyed in 976 by fire. After the fire the tomb was buried entirely and forgotten, and a new church built on the site. Towards the roof the walls of the crypt end in the form of arches, which are believed to have been covered with a wooden ceiling or roof.

The Committee of Survey of the Monuments of Venice inspected the place, and authorised Professor Manfredi to make further investigations, to disclose the tomb entirely, and to open it.

The work of enlarging the opening and the excavation of the sarcophagus was attended with difficulty owing to the presence of water. A large section of the beautiful old pavement about two and a half metres (eight feet) square was carefully removed, and the stone coffin lifted by means of ropes and pulleys attached to the big cupola of the church just over the excavation. The coffin measured about six feet in length (1.91 metres) and two and a half in height (67 centimetres). The coffin proper is of one solid block of hard Istrian stone, called Obrioni Mineri. The lid, which is cracked entirely across, is of a softer stone, called Gallina or Carnizza. Quarries of this stone do not now exist. On the top of the lid is a raised Byzantine cross, apparently of eighth-century design. The ornamentation of the coffin is very simple; at either end of the front-side is a bas-relief in Romanesque pattern of the



INTERIOR OF ST. MARK'S, VENICE. THE CROSS SHOWS THE SPOT UNDER WHICH THE CRYPT AND SARCOPHAGUS WERE DISCOVERED.



ourth or fifth century. Across the middle are remains of two lines of inscription which has been chipped off. From this it appears that the coffin proper is of older date than the lid, and no doubt the inscription was obliterated in the eighth century, when the lid appears to have been made and the coffin was put into the crypt. The sarcophagus must have been in a fire, as the stone shows traces of smoky discoloration here and there.

There are many suppositions as to the history of the crypt. Before St. Mark's was built, an orchard of the convent of San Zaccaria covered the spot, and the crypt may have been part of a chapel of this orchard. When St. Mark's was built this crypt may have been covered over. Then, again, it may have been a part of the primitive church of St. Mark which was destroyed by the fire (Pietro Candiano, 976), and in rebuilding the church the crypt may have been covered over. If this supposition is true, it is difficult to understand why the reconstruction of St. Mark's is not mentioned in history. Diacono Giovanni, a chronicler of Venetian history, wrote in 976 that the Doge Orseolo first *repaired* the church. If Orseolo had *rebuilt* the whole of St. Mark's, which would have been necessary, as the floor was raised over six feet, the work itself would have been of such importance that it would surely have found a mention in the writings of Diacono Giovanni.

It is an historical fact that the building of the church of St. Mark was begun in 829, just after the body of Saint Mark was brought to Venice. History tells us of the great fire in 976 that destroyed a part of the Doge's Palace, St. Mark's, and over 300 houses. It is very probable that this crypt was covered at that time. At any rate enough has been revealed to make it possible that the discovery will lead to more knowledge of the veiled history of the origin of St. Mark's.

Beautiful pavement mosaic was brought up from the crypt which must have belonged to a structure of great importance; remains of fresco decorations were found that probably decorated the walls and vaults. The other features of the discovery are:—The Byzantine cross on the lid of the tomb; the remains of a little glass lamp found on the top of the coffin; the position of the coffin, which in ancient times was always placed facing the rising sun; and the vaulted roof,

always built by Christians in the eighth century over the tombs of eminent persons.

It was generally believed that nothing would be found in the tomb, as it must have been buried over a thousand years, and was partly immersed in water; but when one half of the broken cover was removed, two human skulls were revealed, and a lot of human bones under clear water. When the whole of the top had been removed two more skulls were seen. These bones were resting under water on a layer of soft ashlike substance. It is possible that they are bones of Doges or saints, or those of some important family.

The ashy mud at the bottom of the coffin was not disturbed pending a close examination which took place a few days later. Unfortunately the search did not reveal the existence of any coins or jewellery, or anything which could give a clue to the identity of the remains, or the date at which they were interred. The history of the crypt and of the sarcophagus remains, therefore, a mystery, and a matter of speculation.

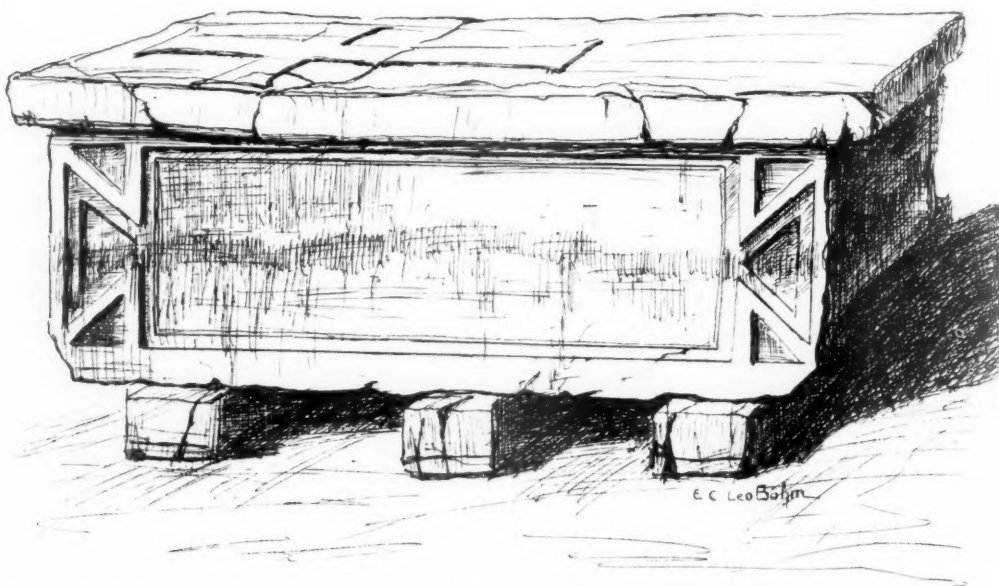
L. BÖHM DE SAUVANNE.

#### URBAN AND SUBURBAN PLANNING.

*A Paper read at the City Beautiful Conference, Town Hall, Liverpool, Thursday, June 27.*



IT is still a somewhat new idea in England that a city can consciously assume a beautiful shape, though this Conference is a good witness to the strength of the idea now that it has been born among us. In England we have too long looked for beauty in towns as a kind of accidental by-product, brought about by the fortuitous combination of age and situation. Given a new manufacturing town in the centre of a flat expanse of country, we at once imagine it of necessity some hideous thing to be shunned by all except those unhappy ones who are compelled to spend a portion of their lives within its gates. As towns are usually constituted by sheer haphazard, the feeling is a very natural one. Yet such a



SKETCH OF THE STONE SARCOPHAGUS FOUND IN A CRYPT UNDER THE NAVE OF ST. MARK'S, VENICE.

town presents the easiest problems in symmetrical and monumental planning—the type of planning suited to a plain.

There seem to me to be two chief reasons to account for the fact that in this matter we in the nineteenth century fell so far behind our continental neighbours. The first, which is still with us and may be always so, is the Englishman's desire to get rich quickly and shut himself up in his own castle, careless of the community which has helped him to achieve his ends. The second, which is slowly disappearing, was that every cultured person in the latter part of the last century suffered from a surfeit of the picturesque. The Gothic revival in architecture, the romantic spirit in literature, the teaching of Mr. Ruskin and the works of the Pre-Raphaelites all led in this direction and did infinite harm to the dignity of our towns. I suppose since the beginning of the last century no square or circus or other symmetrical *place* of any importance has been laid out in any English town, and yet it is only with the use of such forms that the finest architectural effects are possible. It must not be imagined from this that there is no scope for the picturesque or romantic in civic architecture. The very supposition is absurd. The real fact is that the picturesque is properly inherent in the site and cannot be artificially brought about. It would, for instance, be impossible for Edinburgh with its rock to be anything but picturesque. But on a plain the right treatment of plan is a broad symmetrical balancing of effects, the type of plan which is in essence monumental and classical. This was the kind of plan Sir Christopher Wren first suggested in England after the great fire of London, of which the best English example is the city of Bath, laid out in the eighteenth century by the Woods, father and son, the architects of the building we are occupying at the present moment. In the nineteenth century Paris is the obvious instance.

If, then, it is conceded that this is the spirit in which we should plan the level and principal portions of the town, it follows as a necessary corollary that the planning of such new parts or the alterations of existing parts must be consciously directed towards some definite scenic effect. The direction of the main thoroughfares can no longer be dictated by that of the primitive sheep track. It means further that in these portions of the town the scope of the individual builder must be limited for the public good. In the picturesque portions the reverse is the case. Here the very individuality of the buildings enhances the picturesqueness. We all know the charm and romance conveyed by the varying outline of roof upon roof as buildings climb a hill. To prohibit variety of form and colour would here be to lessen the beauty of the town, not to increase it.

In the last century in England we carried our individualism through our towns from end to end, respecting neither our neighbours nor the general good. It was possible less than ten years ago for Nash's fine architectural scheme in Regent Street to be broken up by two odd and ugly domes erected to advertise certain shops. It is still possible in Liverpool to introduce a yellow terra-cotta-dressed building into the quiet dignity and repose of Rodney Street, for it has unfortunately been done. Castle Street, too, which had the makings of one of the finest streets in England, though in our happy-go-lucky way it just manages to miss being centred on the domes of the Custom House and the Town Hall, has never maintained the example of dignity and stateliness set by these two buildings and by Cockerell's Bank of England. Good as the street is by its width and position, how much better it might have been were the buildings on either side of one height and one material, not to mention the more debatable point of one style!

While, however, this riot of individual fancy and individual advertisement was playing havoc with our modern English

towns, France was laying out not only in Paris but in all her provincial centres broad streets and boulevards on architecturally conceived lines. By this I mean streets which had some architectural relation to one another, being either focussed at some important centre or having their vista closed by some monumental building. This broadness of effect was certainly obtained in the majority of cases at some sacrifice of the picturesque, but sufficient old and irregular streets remain in Paris round Notre Dame or give varied outline to the Montmartre Hill to even enhance by contrast the grandeur of the great boulevards.

The lesson for us is that this could only be consciously brought about by strict building regulations which took into consideration other things beyond hygiene and the public safety. To increase the beauty of the town was the patriotic duty of the municipality, and the rights of individuals were curtailed for this end. French and lately American towns have in fact lived a conscious regulated life, while our towns, as towns, have in this respect slept. The result of this foresight, as of all foresight in such matters, has not only been an increase in dignity and beauty, but—if Paris may be taken as typical—an increase in material prosperity as well.

It may be useful, then, to state in general terms the way in which these results have been brought about and to see if the same methods could not be adopted here.

The first main distinction between Parisian methods and ours is that in Paris all schemes involving in any way the beauty of the town, whether they be for the laying out of new streets, the drafting of new building regulations, or merely the decoration of some public building, are reported on by specially appointed commissions of experts assisted by the permanent officials. It has become an honour for any artist, whether he be an architect or painter or a sculptor, to serve on these commissions and give freely and without remuneration the best of his ability to the public service. For instance, the Paris building laws were revised in 1896 on the report of a commission which consisted of the following persons: two municipal councillors, the official who corresponds to our building surveyor, the chief of the department which deals with building lines, the chief engineer, the chief inspector and the honorary architect to the town of Paris—that is, seven official personages. So far it might have been an English departmental committee. But here is the difference: in Paris sixteen other outside architects of distinction were added so as to ensure to the town the best ability, which is not generally willing to submit itself to the trammels of an official position. Such a commission, it will be at once seen, would possess enormous weight. It dared to legislate on many other matters beyond those affecting the health and safety of the public. It imposed a large number of restrictions on buildings which we have not arrived at in England, but it did them with knowledge of the effect to be produced. To take an apparently small matter, but one which has been large in the result. As in Edinburgh and London, though not yet in Liverpool except for domestic buildings, the limiting height of all buildings in Paris is proportioned to the width of the street, but in addition to that the roof is to be contained within a quadrant of a circle of given radius. The result of this simple regulation has been to bring about a striking uniformity of roofs, which is most important to the regular and monumental appearance of a street, for in a wide thoroughfare it is the masses of roof seen against the sky which are the dominating features of the façades. The Avenue de l'Opéra and Rue de Rivoli are good examples of this. Another by-law, more strictly dealing with projections over the public way, has led to the flatter and quieter treatment of town fronts which is so characteristic of a French town. But, granting the existence of such a commission as I have related above, it is possible for the municipality to exercise a much greater control over

buildings than it exercises already, and to definitely prohibit buildings of bad design, as well as to encourage good ones.

In Edinburgh, where the Guild Court, which is largely composed of architects, controls all building operations, the designs for the exterior of buildings about to be erected have to be submitted for approval together with a statement of the materials to be used. Edinburgh can thus control the appearance of its streets in a way neither Liverpool nor indeed any other English town can. But Brussels and Paris go much further than this. When a new street is to be opened up they offer definite encouragements to good building by awarding prizes for best designs for buildings about to be erected in it. Paris even not only gives a prize to the architect, but gives a remission of part of the street tax, that is of the rates, to the owner of the building. No such direct encouragement to build beautifully has ever been proposed, as far as I am aware, in England, nor would it be much use unless we accepted the system of trusting the awards to juries of experts. In England the building by-laws are drawn up and administered by lay bodies, assisted by officials, who in most cases make no claim to be architects or to have had an education in the fine arts.

But if this question of expert advice is necessary in dealing with the details of buildings, how much more necessary does it become when a big improvement scheme is projected! For consider what the cutting of a single new street in a town involves, in addition to the sewerage, the lighting and paving, for which the borough engineers and surveyors are the proper authorities. The intersections the new street makes with every cross street mean important building sites, and the shapes of these sites determine for ever the shapes of the buildings to be put upon them. Are they good shapes, conducive to beautifully-shaped buildings? For it is not a sound canon of architectural criticism to say of buildings, as was once humorously said of the University Buildings in Liverpool, that we greatly admire them, but much dislike their shape. The ground plan of a building is its most important factor. Will the sites provided make balanced, symmetrical, dignified buildings? These are all questions, I submit, of a purely architectural character, and the City Beautiful of the future depends for its existence on the solutions arrived at, and as such they are as important as those problems of traffic and sewerage which have till now completely held the field.

We are having at this very moment in Liverpool a striking example of the simple disaster which follows the neglect of these questions. The famous George's Dock sites are, it will be admitted, among the most important in the town. They stand at its very gates, and a worthy treatment of them should have the town's first care. Yet the shape and size of these three sites have been determined solely by the carrying through to the river front of Water Street and Brunswick Street, regardless of the fact that the sites so left are of most unequal size and shape. This being so we are beginning too late to realise that we can never have a balanced composition of the three buildings such as the position demands, and it is consequently rather useless now to complain of one building being higher than the rest. Again, there being in existence no architectural scheme for the whole, we find the Dock Board on one of the *end* sites putting up a building with a very dominant dome led up to by lesser ones, which is essentially the type of building to form the centre of a composition, not one of the wings. I do not know in this case what difficulties, if any, there were in the way of laying out these sites in an architectural manner—if, for instance, it were necessary for Brunswick Street and Water Street to be taken through, why the buildings on the river front could not have been carried over them on arches or by a colonnade; but, whatever the difficulties, I feel in France a proper solution

would have been obtained even at the cost of a short Act of Parliament. The best architecture can now never make a success of these sites, though beautiful material and good detail may alleviate the disaster.

In London we have recently had an example of the opposite method of dealing with town property—the French method, if I may call it so, though it was the English method too from the time of Wren till the end of the eighteenth century. The Crown, in dealing with its Piccadilly and Regent Street property, has formed just such an advisory committee of artists as is commissioned in Paris. Two leading independent architects, Sir Aston Webb and Mr. Belcher, were asked to form a committee to join Sir John Taylor, the official architect, in advising the Crown. The result has been that after a century of individualism we are to have once again a complete scheme of harmonious architecture from one end of Regent Street to the other.

Perhaps enough has been said for the establishment of advisory committees of artists. When once established, and if the municipality at its back is endowed with sufficient power, everything becomes possible. To begin with, an ideal plan of the city—ideal only in the sense that it is waiting to be realised—such as Washington and Boston already possess, should be drawn up, towards the ultimate realisation of which all improvements should lead. If Wren's for London after the great fire had been adopted, how many expensive latter-day improvements would have been forestalled! As in Berlin, certain districts could be set apart for certain purposes. The development being no longer haphazard, the character and consequent value of districts could be maintained. Just as much or just as little variety as the district requires could be allowed to buildings; and not only buildings and streets, but whole districts could be made parts of one harmonious composition. But the possibilities are endless. The one thing necessary for a city, as for an individual, is to have faith, and all else is added to it.

C. H. REILLY.

#### THE CATHEDRAL BUILDERS.



AS nearly as we can make out, the cathedral-promoters are carried away by a sort of *post hoc propter hoc* belief, in a very mistaken fashion. In their desire to stem the current of modern materialism and irreligion, they seem suddenly to have turned their eyes to the cathedrals of the old world and then imagined that they recognised in them not an effect, but a cause: they seem to have understood that it was because cathedrals existed that people were fervent of faith, not that through and because of the existence of an abiding and abounding faith the men of those times were able to create those impressive monuments. Although such reasoning surely is inverted, we all may hope that a satisfying, if not far-reaching, reformation may attend their efforts. Meanwhile it must be conceded that as a part of the municipal scenery, as one of the items of a community's wealth, as a landmark along the pathway of art, a cathedral building may be fairly held to be worth its cost, whether in fourteenth-century guise it seems to ape the work of the men who created the style, or whether, like the Westminster Cathedral, it seems to explain more clearly the humanities of the day that gives it birth. Even then, some will be found pondering the question, is the modern cathedral really erected to the glory of God, or of the bishop, or of the architect?—*American Architect*.